

EXODUS

PLEASURES OF THE FRETS THE GUITAR ANTHOLOGY VOLUME 2

TRANSCRIBED BY KRAGEN LUM
AND EVAN BRADLEY

FOREWORD BY RICK HUNOLT





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SUBLEVEL BOOKS
LOS ANGELES

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THE GUITAR ANTHOLOGY
VOLUME 2**

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FOREWORD

What's up shredders, Exo heads, seekers of the unholy riffs, and just you amazing humans?! Rick Hunolt here! When Kragen told me that he was planning on doing a new EXODUS tab book and asked me to write the foreword I was stoked but also a bit apprehensive. See, I don't even know how to read tabs and most definitely have no clue on how Kragen goes about writing our crazy ass solos out note for note. That is beyond me!

So, I'm sitting here looking at the list of songs that are going in the book and it is awesome! There is definitely something for all levels of players, and all classic EXODUS. If I were going to learn these songs, I would start with the slower songs like BRAIN DEAD, GOOD DAY TO DIE, AND THEN THERE WERE NONE, and then work your way up to the faster more advanced stuff. Concentrate on making sure that every single note is played cleanly, and on time, but most importantly just enjoy your journey of heavy and have fun with it!

Each and every song is amazing in its own right and just a blast to play, and I consider myself to be extremely lucky to be a part of them. It was some of the best times of my life recording and playing these songs live for you maniacs and I just want to thank all of you that have supported us over the last 3 plus decades. It's been an amazing ride! Like I've said a million times, "YOU GUYS ARE EXODUS!" We are just five guys who played the music for the party.

LOVE FROM THE BOTTOM OF MY HEAVY HEART.

Sincerely,

A large, stylized handwritten signature in black ink, which appears to read "Rick Hunolt". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

And Then There Were None by Exodus

6 7 8

GH

P.M. --4 P.M. P.M. -----4 P.M. P.M. -----4

TAB

0 0 1 0 0 1 0 0 0 0 5 3 0 5 3 0 0 0 0 0 0 0 15\

RH

P.M. --4 P.M. P.M. -----4 P.M. P.M. -----4

TAB

0 0 1 0 0 1 0 0 0 0 5 3 0 5 3 0 0 0 0 0 0 0 15\

Verse

9 10 11

GH

P.M. --4 P.M. P.M. -----4 P.M. P.M. -----4 P.M. P.M. --4

TAB

0 0 1 0 0 1 0 0 0 0 5 3 0 5 3 0 0 0 0 0 3 1 0 0 1 0 0 0

RH

P.M. --4 P.M. P.M. -----4 P.M. P.M. -----4 P.M. P.M. --4

TAB

0 0 1 0 0 1 0 0 0 0 5 3 0 5 3 0 0 0 0 0 3 1 0 0 1 0 0 0

1. 3. 2. 4.

12 13 14

GH

P.M. -----4 P.M. -----4

TAB

0 0 0 0 0 0 0 0 0 0 2 0 2 0 2 0 1 2 0 0 0 0 0 0 7 5

RH

P.M. -----4 P.M. -----4

TAB

0 0 0 0 0 0 0 0 0 0 9 7 9 7 9 7 8 7 9 7 0 0 0 0 0 0 7 5

And Then There Were None by Exodus

Da Coda

Pre-Chorus

GH

1. 2.

15 16 17 18 19

P.M.----+ P.M.-----+ P.M.----+ P.M.----+ P.M.----+

TAB

9 7 9 7 10 9 10 7 9 7 10 9 7 10 9 7 10 9 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

P.M.----+ P.M.-----+ P.M.----+ P.M.----+ P.M.----+

TAB

9 10 9 7 6 7 9 10 9 10 9 7 6 9 7 6 7 9 7 6 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.S. al Coda

Chorus 1

GH

1. 2.

20 21 22 23 24

P.M.----+ P.M.-----+ P.M.----+ P.M.----+ P.M.----+

TAB

4 5 4 2 1 2 4 2 2 2 2 5 4 2 2 5 4 2 1 4 2 2 0 0 0 0 3 0 4 2 2 0 0 0 0 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

RH

P.M.----+ P.M.-----+ P.M.----+ P.M.----+ P.M.----+

TAB

4 5 4 2 1 2 4 2 2 2 2 5 4 2 2 5 4 2 1 4 2 2 0 0 0 0 3 0 4 2 2 0 0 0 0 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Chorus 2

♩ = 164

8

And Then There Were None by Exodus

1-3 4.

GH

33 P

P

P.M.-----+

34 P

P

RH

33 P

P

P.M.-----+

34 P

P

TAB

7 5 0 0 0 0 2 0 4 2 7 5 0 5 3

Instrumental

GH

35 36 37 38

P

P.M. --+ P P.M.-----+ P P.M. --+ P

RH

35 36 37 38

P

P.M. --+ P P.M.-----+ P P.M. --+ P

TAB

(5) (3) 8 6 7 5 0 3 1 (3) 8 6 7 5 0 0 0

And Then There Were None by Exodus

GH

39 40 41

P.M.----- P P.M.-- P.M.----- P P.M.--

RH

P.M.----- P P.M.-- P.M.----- P P.M.--

TAB

8 7 8 7 5 3 5 5 8 7

6 0 0 0 5 0 0 0 6 0 0 0 3 5 3 6 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

♩ = 180

Explosion sound effect

GH

42 43 44 45

RH

TAB

5 5 3 2 2 (2) (2)

3 3 1 0 0 (0) (0)

0 0 0 0 0 0 0 0

Bridge

GH

46 47 48 49

H H H H

RH

P.M.-- P.M. P.M. P.M. P.M.----- sl. P.M.-- P.M. P.M. P.M. P.M. H sl.

TAB

5 7 5 5 5 7 8 5 7 5 5 5 7 5 7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

And Then There Were None by Exodus

GH

50 P.M. --4 P.M. P.M. P.M. P.M. -----4 H 52 P.M. --4 P.M. P.M.

51

RH

P.M. --4 P.M. P.M. P.M. P.M. -----4 sl. sl. P.M. --4 P.M. P.M.

TAB

0 0 5 0 7 5 0 5 0 5 7 0 0 0 4 5 0 0 5 0 7 5 0 5

1-4 5.

GH

53 P.M. P.M. H H 54 P.M. P.M. 55

RH

P.M. P.M. H sl. P.M. P.M.

TAB

0 5 7 0 5 7 4 5 0 5 7 0 3 5 0 2 1 0 3 2

And Then There Were None by Exodus

GH

56 57 58 59 60

P.M.-----+ P.M.-----+ P.M.-----+ P.M.·+ P.M.·+ P.M.·+ P.M.·+

TAB

4 4 4 2-2 2-2 2-2 2-2 4-3 2-2 2-2 2-2 2-2 3-2 4 2-2 2-2 2-2 2-2 3-2 2-2 4-3 2-2 3-2 2-2 4-3 2-2 3-2 2-2 4-3 2-2 3-2

RH

P.M.-----+ P.M.-----+ P.M.-----+ P.M.·+ P.M.·+ P.M.·+ P.M.·+

TAB

4 4 4 2-2 2-2 2-2 2-2 4-3 2-2 2-2 2-2 2-2 3-2 2-2 4-3 2-2 3-2 2-2 4-3 2-2 3 9

Rick Solo

GH

61 62

P.M.-----+ P.M.-----+

TAB

2 2 2 2 2 2 2 2 2 2 4 3 2 2 2 2 2 2 2 2 3 2

RH

full full

TAB

12 9 12 9 10 14 10 14 10 13 16 17-17-17 17 (17) (17) 17 14

And Then There Were None by Exodus

GH

63

64

P.M.-----

P.M.-----

P.M.-----

TAB

2 2 2 2 2 2 2 2 2 3 2

2 2 2 4 3 2 2 2 3 2

RH

full

full

full

19 17 14 17 14 17 17 19 17 14 17 14 17 17

17 17 17 (17) 17 17

GH

65

66

P.M.-----

P.M.-----

TAB

2 2 2 2 2 2 2 2 2 4 3

2 2 2 2 2 2 2 2 2 3 2

RH

H

H P

3

full

1/2

full

P

14 17 14 15 14 17 14 17 14 16 16 14 16 14 14 16 (16)

(16) 14 16 14 16 14 16 (16) (16)

8 7

And Then There Were None by Exodus

GH

67

68

P.M.-----|

P.M.-----|

P.M.-----|

TAB

2 2 2 2 2 2 2 2 2 3 2

2 2 2 4 3 2 2 2 3 2

RH

P H H H H $\frac{1}{2}$

full full

full

full

TAB

9 7 9 7 9 11 9 11 14 16 (16) 14

16 17 (16) 17 (16) (17) (16)

GH

69

70

P.M.-----|

P.M.-----|

TAB

2 2 2 2 2 2 2 2 2 4 3

2 2 2 2 2 2 2 2 2 3 2

RH

full full full full full full full $\frac{1}{2}$

P $\frac{1}{2}$ P $\frac{1}{2}$ full

P $\frac{1}{2}$ P $\frac{1}{2}$ full

TAB

4 4 4 4 4 4 4 4 $\frac{1}{2}$

4 2 4 (4) 2 4 (4) (4) 4 2

And Then There Were None by Exodus

GH

71

P.M. -----|

72

P.M. -----|

P.M. -----|

TAB

2 2 2 2 2 2 2 2 2 3 2

2 2 2 4 3 2 2 2 3 2

RH

P

$\frac{1}{2}$

full

P

$\frac{1}{2}$

$\frac{1}{2}$

P

$\frac{1}{2}$

TAB

4 $\frac{1}{2}$ (4) 2 4 $\frac{1}{2}$ full (4) 2 4 $\frac{1}{2}$ (4) 2 4 $\frac{1}{2}$ (4)

5 2 2 (2) 10 10

GH

73

P.M. -----|

74

P.M. -----|

TAB

2 2 2 2 2 2 2 2 2 4 3

2 2 2 2 2 2 2 2 2 3 2

RH

3

H P

H P

H H

TAB

9 10 9 10 12 12 10 10 9 9 12 10 9 14 14 13 11

14 12 11 12 11 11 (11) 11 12 11 11 12

And Then There Were None by Exodus

GH

79

1/2

H P

80

3

19

19 17 19

1/2

H P

17 19 17

20

17

19

1/2

(19)

19

17

RH

P.M.-----

P.M.-----

P.M.-----

5 4

3 2

6 5

4 3

5 4

3 2

0 0 0 0 0 0 0 0 0

0 0 0 4 3 0 0 0 0

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

81

P

P

82

7:8

19 17

20

17

19 17

19 17 16

(16)~

11

12 12

11

14 12 12

14 12 11

10 11 10

13

9

RH

P.M.-----

P.M.-----

6 5

4 3

5 4

3 2

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

And Then There Were None by Exodus

GH

83 *10:12* H P 84 PH

RH

P.M. -----| P.M. -----| P.M. -----|

TAB

10 9 12 10 12 10 9 10 9 11 12 (12) 10 12 <24>

0 0 0 0 0 0 0 0 0 5 4 3 2 0 0 0 6 5 4 3 0 0 0 5 4 3 2

w/bar -----|

GH

85 86

RH

P.M. -----| P.M. -----|

TAB

0 <16> (<16>) 0 (0) 21

0 0 0 0 0 0 0 0 0 6 5 4 3 0 0 0 0 0 0 0 0 0 0 0 0 5 4 3 2

And Then There Were None by Exodus

GH

w/bar -----|

87 88

-1½ -1½ -1½ -5

2

RH

P.M. -----|

P.M. -----|

P.M. -----|

TAB

(21)(21) (21) (21) 21 (21)

16\

0 0 0 0 0 0 0 0 0 0 5 3 4 2 0 0 0 6 4 5 3 0 0 0 5 3 4 2

GH

w/bar -----|

89 90

1½

P

-1½ -3½

P

1½

RH

P.M. -----|

P.M. -----|

TAB

20 19 (20) (19) (20) (19) 0 (0)

6 5 4 3 0 0 0 0 0 0 0 0 0 0 5 3 4 2

And Then There Were None by Exodus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two main sections: GH (Guitar) and RH (Right Hand Piano). The GH section includes a treble clef staff with a key signature of one flat (B-flat) and a tempo marking of 150. The RH section includes a treble clef staff with a key signature of one flat (B-flat) and a tempo marking of 150. The score is written in 4/4 time. The GH part features a melodic line with a capo position of 1 and a key signature of one flat (B-flat). The RH part features a piano accompaniment with a key signature of one flat (B-flat). The score is divided into two systems, each with a measure number (91 and 92) and a key signature change (from one flat to one sharp).

GH (Guitar):

- Measure 91: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). Fingering: 1, 2, 3.
- Measure 92: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 93: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 94: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 95: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 96: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 97: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 98: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 99: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 100: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.

RH (Right Hand Piano):

- Measure 91: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). Fingering: 1, 2, 3.
- Measure 92: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 93: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 94: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 95: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 96: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 97: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 98: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.
- Measure 99: Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), F4 (quarter), E4 (quarter). Fingering: 1, 2, 3.
- Measure 100: Treble clef, key signature of one flat (B-flat). Notes: D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter). Fingering: 1, 2, 3.

Free time

slack

w/bar

93 94 95 96

GH

TAB

RH

War's coming, start running
Eyes blinded by the nuclear blast
Hearts beating, retreating
All around are bodies burned to ash
Children crying and people dying
No salvation from this holocaust
Bodies burning and now they're learning
In war, painful death's the bloody cost

Life ends in sin
God cries, the world dies

And then there were none
The world starts to burn
The world powers learn
That Satan's work is done

Wheels grinding, the glare's blinding
Bullets flying all around your head
Tanks crushing and soldiers rushing
If you live, you'll wish that you were dead
Stop praying, there's no saving
No salvation from your fiery grave
Brains swelling, bodies smelling
And Satan comes to see that no one's saved

Life ends in sin
God cries world dies

And then there were none
The world starts to burn
The world powers learn
That Satan's work is done

Brain Dead

Exodus

Pleasures of the Flesh

Lyrics by Paul Baloff

Music by Gary Holt
Transcribed by Kragen Lum

Gary Holt

*Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

Rick Hunolt

*Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

Moderate ♩ = 164

Intro

*Tuning on the recording is 25 cents below E Standard.

Gary Holt

Rick Hunolt

5 6 7 8

1. 3.

GH

RH

P.M. P.M. P.M. P.M. P.M. - H H P.M. P.M. P.M. P.M. -----

TAB

2 2 3 0 2 5 0 0 2 2 0 2 2 3 0 2 0 0 0 0 0 0 0 1 0 1

0 0 0 0 0 0 3 0 0 0 2 2 0 2 0 2 0 0 0 0 0 0 0 0 0 1

P.M. P.M. P.M. P.M. P.M. - H H P.M. P.M. P.M. P.M. -----

TAB

2 2 3 0 2 5 0 0 2 2 0 2 2 3 0 2 0 0 0 0 0 0 0 1 0 1

0 0 0 0 0 0 3 0 0 0 2 2 0 2 0 2 0 0 0 0 0 0 0 0 0 1

2.

GH

9 10

P.M. P.M. P.M. sl. sl.

RH

P.M. P.M. P.M. sl. sl.

TAB

2 2 3 2 2 0 0 0 0 0 3 15

Da Coda

4.

GH

11 12 13

P.M. P.M. P.M. P.M. sl. sl.

RH

P.M. P.M. P.M. P.M. sl. sl.

TAB

2 2 3 2 2 (2) 3 2 2 3 0 3 5

Verse 1

GH

14 15 16

P.M. P.M. P.M. P.M. P.M. --- H P.M. P.M.-----

TAB

2 2 2 3 0 2 5 0 0 2 2 0 2 0 0 0 0 0 0

RH

P.M. P.M. P.M. P.M. P.M. --- H P.M. P.M.-----

TAB

2 2 3 0 2 5 0 0 2 2 0 2 0 0 0 0 0 0 0

GH

17 18 19

P.M.----- P.M. P.M. P.M. P.M. P.M.--- H P.M.

TAB

0 0 0 0 0 0 0 1 2 2 3 0 2 5 0 0 2 2 0

RH

P.M.----- P.M. P.M. P.M. P.M. P.M.--- H P.M.

TAB

0 0 0 0 0 0 0 1 2 2 3 0 2 5 0 0 2 2 0

GH

20

21

P.M. -----

TAB

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1

RH

PH -----

PH -----

3

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

7 7 7 7 (7) \

22

23

H

24

25

P.M. P.M. P.M. P.M. P.M. -+ H P.M. P.M. -----

TAB

2 2 3 0 2 5 0 0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1

RH

H

P.M. P.M. P.M. P.M. P.M. -+ H P.M. P.M. -----

TAB

2 2 3 0 2 5 0 0 2 2 0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1

GH

26 27 28 29

P.M. P.M. P.M. P.M. P.M. -+ H P.M. P.M.-----+ P.M.

RH

P.M. P.M. P.M. P.M. P.M. -+ H P.M. P.M.-----+ P.M.

TAB

2 2 3 0 2 5 0 0 0 2 2 0 2 0 0 0 0 0 0 0 2 2 2 2 2 7 0 5

0 0 1 0 0 3 0 0 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 5

Pre-Chorus 1

GH

30 31 32

sl. P sl. sl. P

sl. P.M. --+ P P.M. sl. P.M. sl. P.M. --+ sl. P.M. --+ P P.M.

RH

sl. P sl. sl. P

sl. P.M. --+ P P.M. sl. P.M. sl. P.M. --+ sl. P.M. --+ P P.M.

TAB

(7) 8 5 0 0 5 7 (7) 8 5 7 0 0 7 (7) 8 5 0 0 3 0 0 2

(5) 6 0 0 3 0 0 5 (5) 6 0 5 7 0 0 5 (5) 6 0 0 3 0 0 0

Brain Dead by Exodus

D.S. al Coda

w/bar-----4

GH

33 34 35

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 0 2 0 0 (0) (0) 2 2 (2) 2 3 0 2 2

RH

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 0 2 0 2 2 (2) 2 3 0 2 2

Verse 2



GH

36 37 38

P.M. P.M. P.M. P.M. P.M. --- H P.M. P.M. -----

TAB

2 2 3 0 2 0 5 0 0 0 2 2 0 2 0 0 0 0 0 0 0 0

RH

P.M. P.M. P.M. P.M. P.M. --- H P.M. P.M. -----

TAB

2 2 3 0 2 0 5 0 0 0 2 2 0 2 0 0 0 0 0 0 0 0

Brain Dead by Exodus

GH

39 40 41 H

P.M.-----+ P.M. P.M. P.M. P.M. P.M.---+ H P.M.

TAB

0 0 0 0 0 0 0 0 1 2 2 2 3 0 2 5 3 0 0 0 0 2 2 0

RH

P.M.-----+ P.M. P.M. P.M. P.M. P.M.---+ H P.M.

TAB

0 0 0 0 0 0 0 0 1 2 2 2 3 0 2 5 3 0 0 0 0 2 2 0

switch to neck pickup

switch to bridge pickup

GH

42 43

P.M.

9

sl. P

w/bar---+ 8va---+ w/bar

-1/2 -2

let ring---+ <5> <5>

TAB

2 2 0 10 12 14 11 13 15 11 13 15 12 14 15 21 0 (0) (0) <5> <5>

RH

P.M.-----+ 0 1 0 1

TAB

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1

GH

44 45 46 47

P.M. P.M. P.M. P.M. P.M.-+ H P.M. P.M.-----+

TAB

RH

P.M. P.M. P.M. P.M. P.M.-+ H P.M. P.M.-----+

TAB

GH

48 49 50 51

P.M. P.M. P.M. P.M. P.M.-+ H P.M. P.M.-----+ P.M.

TAB

RH

P.M. P.M. P.M. P.M. P.M.-+ H P.M. P.M.-----+ P.M.

TAB

Pre-Chorus 2

GH

52 53 54

sl. P *sl.* *sl.* P *sl.* P

sl. P.M. ---+ P P.M. *sl.* P.M. *sl.* P.M. ---+ *sl.* P.M. ---+ P P.M.

TAB

RH

sl. P *sl.* *sl.* P *sl.* P

sl. P.M. ---+ P P.M. *sl.* P.M. *sl.* P.M. ---+ *sl.* P.M. ---+ P P.M.

TAB

GH

55 *sl.* *P* 56 *sl.* *P* 57 *sl.* *sl.*

P.M. P.M. *sl.* P.M. --- *P* P.M. *sl.* P.M. *sl.* P.M. ---

TAB

0 0 0 2 0 5 (7) 8 0 0 3 0 0 5 (7) 8 7 9 0 0 5

RH

P.M. P.M. *sl.* P.M. --- *P* P.M. *sl.* P.M. *sl.* P.M. ---

TAB

0 0 0 2 0 5 (7) 8 0 0 3 0 0 5 (7) 8 7 9 0 0 5

GH

58 *sl.* *P* 59 *sl.* *P* 60 *sl.* *P* *15ma* *w/bar*

sl. P.M. --- *P* P.M. P.M. P.M. *sl.* *-1* *-2½* *-5*

TAB

(7) 8 0 0 5 0 0 2 <9.6> (<9.6>) (<9.6>) 2 2

RH

sl. *P* *sl.* P.M. --- *P* P.M. P.M. P.M. *sl.*

TAB

(7) 8 0 0 5 0 0 2 0 0 0 2 0 2 2

Chorus 1

GH

61 62 H 63 64

P.M. P.M. P.M. P.M. P.M. -4 H P.M. P.M. P.M. P.M. -----4

TAB

(2) 2 3 0 2 (2) 2 0 2 2 0 2 2 3 0 2 0 0 0 0 0 0 0 1

RH

P.M. P.M. P.M. P.M. P.M. -4 H P.M. P.M. P.M. P.M. -----4

TAB

(2) 2 3 0 2 (2) 2 0 2 2 0 2 2 3 0 2 0 0 0 0 0 0 0 1

1.

GH

65 66 H 67 68 sl.

P.M. P.M. P.M. P.M. P.M. -4 H P.M. P.M. P.M. -----4 sl.

TAB

2 2 3 0 2 5 0 2 2 0 2 2 3 2 0 0 0 0 0 0 3 15

RH

P.M. P.M. P.M. P.M. P.M. -4 H P.M. P.M. P.M. -----4 sl.

TAB

2 2 3 0 2 5 0 2 2 0 2 2 3 2 0 0 0 0 0 0 3 15

2.

69 70

GH

P.M. P.M. P.M. P.M.-----

TAB

2 2 2 3 0 2 0 0 0 0 0 0 0 1

2 0 2 0 1 0 0 2 0 0 0 0 0 1

RH

P.M. P.M. P.M. P.M.-----

TAB

2 2 2 3 0 2 0 0 0 0 0 0 0 1

2 0 2 0 1 0 0 2 0 0 0 0 0 1

3.

71 72 73

GH

P.M. P.M. P.M. P.M.-----

TAB

2 2 3 2 2 3 2 2 3 0 3 5

2 0 2 0 1 0 2 (2) 0 1 0 2 0 0 1 0 1 3

(0) (0)

RH

P.M. P.M. P.M. P.M.-----

TAB

2 2 3 2 2 3 2 2 3 0 3 5

2 0 2 0 1 0 2 (2) 0 1 0 2 0 0 1 0 1 3

(0) (0)

Bridge

GH

74 H 75 76 77 *sl.* 3x

H P.M. P.M. -+ P.M. ----+ P.M. -----+ P.M. P.M. P.M. ----+ *sl.*

RH

sl. *sl.*

sl. P.M. P.M. -+ P.M. ----+ P.M. -----+ P.M. P.M. P.M. ----+ *sl.*

TAB

0 2 2 2 2 2 3 2 2 (2) 3 2 2 3 3 5

0 0 0 0 0 0 1 0 0 (0) 0 0 0 1 0 3

First note of Gary's Solo
switch to neck pickup

GH

78 79 *8va*

P.M. ----+ P.M. ----+ P.M. -----+ P.M. ----+ P.M.

TAB

3 1 1 2 0 0 0 6 4 4 5 3 3 0 7 5 7

1 1 1 0 0 0 6 4 4 4 3 3 0 5 0 5

RH

P.M. ----+ P.M. ----+ P.M. -----+ P.M. ----+ P.M.

TAB

3 1 1 2 0 0 0 6 4 4 5 3 3 0 7 5 7 2 2 0

1 1 1 0 0 0 6 4 4 4 3 3 0 5 0 5 2 2 0

Gary Solo

8^{va}

34

GH

84

H P H P H P

SH

1/2

12 14 12 14 15 12 12 14 12 14 12 14 15 12 12 14 12 12

RH

P.M. P.M. P.M. P.M. P.M.-----4

H

2 2 2 3 0 2 5 3 0 0 0 2 2 0

0 0 1 0 0 2 0 0 0 2 2 0

GH

86

P P P P H P sl.

1/2

switch to bridge pickup

87

P w/bar-----4

-1 -3

14 12 13 12 13 12 14 13 12 13 12 10 12 12 (12) 0 (0) (0)

RH

P.M. P.M. P.M.-----4

2 2 3 2 2 0 0 0 0 0 0 0 1 1

0 2 0 1 0 2 0 0 0 0 0 0 0 1

Brain Dead by Exodus

[illegible]

Brain Dead by Exodus

GH

w/bar
15^{ma}

92 93

-1 -1 -1 -3 -3

P P

TAB

<9.6> (<9.6>) (<9.6>) (<9.6>) (<9.6>) (<9>) (<9>) 12-9 (9) 0

RH

P.M. P.M. P.M. P.M. P.M. H

TAB

2 2 3 0 2 5 0 2 2 0
2 2 1 0 0 3 0 0 2 0
0 0 0 0 2 0 0 0 0 0

GH

w/bar
15^{ma}

94 95

-1 -1 -3

TAB

<3.2> (<3.2>) (<3.2>)

RH

P.M. P.M. P.M.

TAB

2 2 3 2 0 0 0 0 0 0 0 0
2 2 1 0 2 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0

Rick Solo

High notes are last notes of Gary's Solo

GH

96

97

full

P.M.

P.M.

P

P

14

17

(14)

(17)

P.M.

P.M.

P.M. -----

P

P

4

2

4

2

5

3

0

2

4

2

2

0

2

2

2

4

(4)

2

4

(4)

2

RH

full

full

H P

H H P

3

3

3

H P

H H P

2

3

2

4

2

3

5

3

4

4

(4)

4

3

4

2

3

2

3

5

3

4

98

99

P.M.

P.M.

P.M.

P.M. -----

P

H P

H P

H P

w/bar -----

3

2

3

4

3

(3)

3

5

4

2

4

2

(2)

2

0

(0)

4

-3

-5

100

GH

P.M. P.M. P.M. P.M. P.M.-----4 P P

TAB

4 2 2 2 2 5 3 0 0 2 4 2 2 0 2 2 4 (4) 2 4 (4) 2

RH

sl. $\frac{1}{2}$ H H H H P P H H H H P P P P

TAB

3 4 6 6 (6) 6 $\frac{1}{2}$ (6) 0 3 4 6 (6) 2 3 5 (5) 2 5 3 2 2 9 10 12 9 10 12 12 10 9 12 10 9 12

102

GH

P.M. P.M. P.M.-----4

TAB

4 2 2 2 2 5 3 4 2 4 2 2 2 2 2 2 0 3 1

RH

$\frac{1}{2}$ P sl. full full full full

TAB

9 (9) $\frac{1}{2}$ (9) 7 9 7 7 6 7 6 9 9 (9) (9) (9) (9) 0

104 105

GH

P.M. P.M. P.M. P.M. P.M.-----4 P P

TAB

4 2 4 2 5 3 0 2 4 2 2 0 2 2 4 (4) 4 (4)

2 2 2 2 3 0 0 2 2 2 3 2 3 2

8va-----

RH

full full full full 1/2 1/2 P full

17 14 17-(17) 14 17 14 16-(16) (16) 16 14 17 14 14 17-(17) (17) 14 14

106 107

GH

P.M. P.M. P.M. P.M.-----4

TAB

4 2 4 2 5 3 0 2 4 2 2 2 2 2 2 2 0 3

2 2 2 2 3 0 0 2 2 2 2 2 2 2 2 0 1

8va-----

RH

full full H P 1/2 P H 1/2 SH

17 17 14 17 14 17 14 16-(16) 14 14 16 17 14 (14) 14 14 16

Brain Dead by Exodus

GH

108

P.M. P.M. P.M. P.M. P.M.-----4 P P

109

P P

RH

8va

P H H H H P H P P P P

SH--4 P H H H H P H P P P P

(16)(16)-14-16 14-16-14-16 14-16 14-15-14-15 14-15-14 17 14-15-17 15-14-17-15-14 14-19 17

full

full

GH

110

P.M. P.M. P.M.-----4 sl.

111

P.M.-----4 sl.

RH

8va

full

full

19 18 18 19 17 22 (22) 21 (21) (21)

Chorus 2

GH

112 113 H 114 3x 115 sl.

P.M. P.M. P.M. P.M. P.M. -4 H P.M. P.M. P.M. -----4 sl.

TAB

2 2 3 0 2 5 0 0 2 2 0 2 2 3 2 0 0 0 0 0 0 3 15

RH

P.M. P.M. P.M. P.M. P.M. -4 H P.M. P.M. P.M. -----4 sl.

TAB

2 2 3 0 2 5 0 0 2 2 0 2 2 3 2 0 0 0 0 0 0 3 15

GH

116 117 H 3x

P.M. P.M. P.M. P.M. P.M. ----4 H

TAB

2 2 3 0 2 5 0 0 0 2 2 0 0 2 2 0

RH

P.M. P.M. P.M. P.M. P.M. ----4 H

TAB

2 2 3 0 2 5 0 0 0 2 2 0 0 2 2 0

Brain Dead by Exodus

118 119 120

GH

P.M. P.M. P.M. P.M. -----4 sl.

RH

P.M. P.M. P.M. P.M. -----4 sl.

TAB

2 2 3 2 2 (2) 3 2 2 3 2 2 3 3 5

0 0 1 0 0 (0) 0 0 0 1 0 0 1 3

Outro / Rick Solo

Free time

121

GH

122

TAB

2 0

(2) (0)

RH

4/4

P H sl. P H P H P H sl. P H P H P H sl. P H P H sl. P H sl. 1/2

P H sl. P H P H P H sl. P H P H sl. 1/2

TAB

4 3 4 7 6 7 7 6 7 6 5 6 9 8 9 10 9 10 9 8 9 12 11 12 17 16

Outro / Gary Solo

GH

125

P

126

P

sl.

P

H

P

P

P

P

TAB

12 8 10 11 12 9 10 9 12 9 10 8 12 8 10 12 10 14 10 13 10 13 10 15 10 10 15 10 15 10 12 12

RH

TAB

5 3 (5) (3)

GH

127

P

P

w/bar

128

129

130

-3

-7½-8

TAB

10 15 10 15 10 10 12 12(12) 0 (0) (0) (0)

RH

P

P.M. -4

P

TAB

(5) (3) (5) (3) 7 5 (7) 8 (5) 6 0 0 3 0 7 9 5 7 (9) (9) (7) (7)

Your body lies without a twitch – can't move
Feeling gone, nothing to say or do
Still alive, but you can't think or see
You're looking like a vegetable to me

The darkness lives forever
Within your mind

Time rolls by and you never paid the cost
Without your mind, your body – it's lost
Should we help to keep you alive?
Now's the time to help you, haha!
Die!!!

The darkness lives forever
Within your mind
No dreams, no thoughts it's only
Endless time

Brain dead
Brain dead
Brain dead

BRAIN DEAD!
BRAIN DEAD!
BRAIN DEAD!
BRAIN DEAD!
BRAIN DEAD!
BRAIN DEAD!
BRAIN DEAD!
BRAIN DEAD!

Deathamphetamine

Exodus

Shovel Headed Kill Machine

Music & Lyrics by Gary Holt

Transcribed by Evan Bradley

Gary Holt

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

♩ = 128

Lee Altus

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Intro

Pick scrapes through measure 15.

4/4

1 3 4 5 11 16

Gary Holt

Lee Altus

w/bar

f

-5

0 15

0 17

17 18

GH

TAB

2 0 (2) 0

LA

P.M.

TAB

7 5 0 0 0 5 3 0 8 6 0 7 5 0 0 0 10 8 0 8 6 0

GH

19 20

P.M.-----4

TAB

(2) (0) (2) (0) 2 2 2 2 2 2

LA

P.M.-----4

TAB

7 5 0 0 0 5 3 0 8 6 0 7 5 0 0 0 0 0 0 0

GH

21 22

P.M.-----4

TAB

7 5 0 0 0 5 3 0 8 6 0 7 5 0 0 0 10 8 0 8 6 0

LA

P.M.-----4

TAB

7 5 0 0 0 5 3 0 8 6 0 7 5 0 0 0 10 8 0 8 6 0

1. 2.

GH

23 24 25

P.M.-----4

TAB

7 5 0 0 0 5 3 0 8 6 0 7 5 0 0 0 0 0 0 0 7 5 0 0 7 5 10 8

LA

P.M.-----4

TAB

7 5 0 0 0 5 3 0 8 6 0 7 5 0 0 0 0 0 0 0 7 5 0 0 7 5 10 8

GH

26

P.M. -4 P.M. P.M. P.M. P.M. P.M. H

27

P.M. P.M. P.M. P.M. H P.M. -4 H

LA

TAB

0 0 7 0 5 0 7 0 8 0 7 0 5 6 6 0

(0) 0 7 0 5 0 7 0 5 6 0 0 3 4 4 0

TAB

9 7

2

0

GH

28

P.M. P.M. P.M. P.M. P.M. P.M. H

29

P.M. P.M. P.M. P.M. H P.M. -4 H

LA

TAB

(0) 0 7 0 5 0 7 0 8 0 7 0 5 6 6 0

(0) 0 7 0 5 0 7 0 5 6 0 0 3 4 4 0

TAB

(2) (0)

5 6 0 0 3 4 4 2 0

GH

30

P.M. P.M. P.M. P.M. P.M. P.M. H

31

P.M. P.M. P.M. P.M. H P.M. -4 H

LA

TAB

(0) 0 7 0 5 0 7 0 8 0 7 0 5 6 6 0

(0) 0 7 0 5 0 7 0 5 6 0 0 3 4 4 0

TAB

5 6 0 0 3 4 4 2 0

GH

32 H 33 H H

P.M. P.M. P.M. P.M. P.M. P.M. H P.M. P.M. P.M. P.M. H P.M. -1 H

TAB

(0)-0-7-0-5-0-7-0-8-0-7-0-5-6-6-0 (0)-0-7-0-5-0-7-0-5-6-0-0-3-4-4-0

LA

H H

H P.M. -1 H

TAB

5-6-0-0-3-4-4-0

§

GH

34 H 35 H H 4x

P.M. P.M. P.M. P.M. P.M. P.M. H P.M. P.M. P.M. P.M. H P.M. -1 H

TAB

(0)-0-7-0-5-0-7-0-8-0-7-0-5-6-6-0 (0)-0-7-0-5-0-7-0-5-6-0-0-3-4-4-0

LA

H H H

P.M. P.M. P.M. P.M. P.M. P.M. H P.M. P.M. P.M. P.M. H P.M. -1 H

TAB

(0)-0-7-0-5-0-7-0-8-0-7-0-5-6-6-0 (0)-0-7-0-5-0-7-0-5-6-0-0-3-4-4-0

Verse

GH

36 H P H P 37 H P H P

P.M. H P P.M. H P P.M. -----+ H P P.M. H P P.M. -----+

TAB

(0) 0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0

LA

H P H P H P H P

P.M. H P P.M. H P P.M. -----+ H P P.M. H P P.M. -----+

TAB

(0) 0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0

GH

38 H P H P 39 H P 40 P P P

P.M. H P P.M. H P P.M. -----+ H P P.M. -----+ P P P

TAB

0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0 5 (5) (5) 0 0 0 0 0 5 0 7 5 0 6 5 0

LA

H P H P H P P P P

P.M. H P P.M. H P P.M. -----+ H P P.M. -----+ P P P

TAB

0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0 5 (5) (5) 0 0 0 0 0 5 0 7 5 0 6 5 0

GH

41 H P 3x 42 H P 43 P P P

P.M. H P P.M. H P P.M. -----+ H P P.M. ----+ P P P

LA

P.M. H P P.M. H P P.M. -----+ H P P.M. ----+ P P P

TAB

0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0 0 0 5 (5) (5) 0 0 0 0 0 0 2-0 2-1 0 3 1 0

GH

44 H P 3x 45 H P 46 P P P

P.M. H P P.M. H P P.M. -----+ H P P.M. ----+ P P P

LA

P.M. H P P.M. H P P.M. -----+ H P P.M. ----+ P P P

TAB

0 5 (5) (5) 0 0 0 5 (5) (5) 0 0 0 0 0 0 0 5 (5) (5) 0 0 0 0 0 0 5-0 7-5 0 6 5 0

GH

47 H P H P 3x 48 H P 49 P P P

P.M. H P P.M. H P P.M. -----4 H P P.M. ---4 P P P

LA

P.M. H P P.M. H P P.M. -----4 H P P.M. ---4 P P P

TAB

0 5 (5) (5) 0 0 5 (5) (5) 0 0 0 0 0 0 5 (5) (5) 0 0 0 0 0 2 0 2 1 0 3 1 0

Chorus

GH

50 sl. sl. 51

sl. P.M. -----4 sl. P.M.

LA

sl. sl. P.M. -----4 P.M.

TAB

7 8 5 6 0 0 0 5 6 3 4 (6) (4) 5 3 2 0 (2) (0)

GH

52 *sl.* *sl.* 53

sl. P.M.-----+ *sl.* P.M.

LA

sl. *sl.*

sl. P.M.-----+ *sl.* P.M.

TAB

7 8 5 6 0 0 0 5 6 3 4 (6) (4) 5 3 2 0 (2) (0) 18\

7 8 5 6 0 0 0 5 6 3 4 (6) (4) 5 3 2 0 (2) (0) 16\

Da Double Coda

D.S. al Coda

GH

54 *sl.* *sl.* 55

sl. P.M.-----+ *sl.* P.M.

LA

sl. *sl.*

sl. P.M.-----+ *sl.* P.M.

TAB

7 8 5 6 0 0 0 5 6 3 4 (6) (4) 5 3 2 0 18\ 0

7 8 5 6 0 0 0 5 6 3 4 (6) (4) 5 3 2 0 20\ 0

[illegible]

Gary Solo

w/bar

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a different instrument part: Guitar (GH), Harmonica (H), and Lead Vocal (LA).

- Guitar (GH):** The first system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The second system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The third system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes.
- Harmonica (H):** The first system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The second system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The third system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes.
- Lead Vocal (LA):** The first system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The second system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The third system shows a treble clef with a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes.

Deathamphetamine by Exodus

[illegible]

Deathamphetamine by Exodus

[illegible]

Deathamphetamine by Exodus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for three instruments: Guitar (GH), Harmonica (H), and Lead Guitar (LA). The notation includes standard musical notation (treble clef, notes, rests, and accidentals) and guitar-specific notation (TAB, fret numbers, and guitar-specific symbols like "sl." for slide, "P.M." for palm mute, and "H" for harmonics). The score is divided into measures, with measure numbers 68, 69, 70, and 71 indicated. The guitar part (GH) features a complex rhythm with palm mutes and harmonics. The harmonica part (H) plays a melodic line with various techniques. The lead guitar part (LA) provides a rhythmic and melodic accompaniment, including a prominent slide section. The score is presented in a clear, professional layout, suitable for a music book or sheet music.

8^{va}

LA

LA

Deathamphetamine by Exodus

The musical score for '8va' is presented in two systems. The first system features a guitar staff (GH) with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth-note runs, with measures 76 and 77 marked. Measure 76 contains four groups of sixteenth-note pairs, each beamed together and marked with a '6'. Measure 77 contains a single beamed sixteenth-note pair. The guitar staff is accompanied by a bass staff (LA) with a treble clef. The bass staff features a series of eighth-note chords, each marked with a 'P' (piano). The second system continues the guitar staff with a treble clef and a key signature of one flat. The melody consists of eighth-note runs, with measures 78 and 79 marked. Measure 78 contains four groups of sixteenth-note pairs, each beamed together and marked with a '6'. Measure 79 contains a single beamed sixteenth-note pair. The guitar staff is accompanied by a bass staff (LA) with a treble clef. The bass staff features a series of eighth-note chords, each marked with a 'P' (piano). The guitar staff is accompanied by a bass staff (LA) with a treble clef. The bass staff features a series of eighth-note chords, each marked with a 'P' (piano).

Instrumental

♩ = 112

*Trem bar dive from end of solo continues through measure and is held through measures 82-83.

*Performed on a Floyd Rose-equipped guitar, which causes the open string to detune 1/2 step.

GH

81

P.M.

P.M.

82

full

full

LA

2

0

2

0

4

0

(4)

(0)

2

0

(2)

(0)

83

P.M.

P.M.

84

full

full

85

P.M.

P.M.

86

full

full

LA

2

0

2

0

4

0

(4)

(0)

2

0

(2)

(0)

2

0

(2)

(0)

2

0

(2)

(0)

Deathamphetamine by Exodus

GH

87

P.M.

P.M.

88

full

4x

LA

TAB

2 0 0 0 4 0 (4) 0

2 0 0 0 1 1 (1)

GH

89

90

91

92

3x

P.M.

P.M.

P.M.

P.M.

P.M.

LA

TAB

2 0 0 0 1 (1) 2 0 0 0 1 (1) (1) 0 3 1

2 0 0 0 1 (1) 2 0 0 0 1 (1) (1)

GH

93

94

95

3x

full

full

P.M.

P.M.

P.M.

P.M.

LA

TAB

2 0 0 0 4 0 (4) 0 2 0 0 0 2 0 0

2 0 0 0 1 (1) 2 0 0 0 2 0 0

♩ = 172

GH

96 P H H 97 H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0

LA

TAB

1

GH

98 P H H 99 H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0

LA

TAB

GH

100 P H H 101 H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0

LA

P H H H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0

GH

102 P H H 103 H P

P P.M.----- H P.M.----- H P.M. H H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 16 \

LA

P H H H P

P P.M.----- H P.M.----- H P.M. H H P.M.----- P P.M.

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 6 12 12 12 12

Lee Solo

GH

104 P H H 105 H H P

P P.M.----- H P.M.----- H P.M. H H P.M.----- H P.M.----- P P.M. H

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0

8va

17 12 12 12 12 15 12 12 12 14 12 12 12 15 12 12 12 17 12 12 12 15 12 12 12 14 12 12 12 15 12 12 12

LA

TAB

GH

106 P H H 107 H P

P P.M.----- H P.M.----- H P.M. H H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0

8va

17 12 12 12 12 15 12 12 12 14 12 12 12 15 12 12 12 17 12 15 12 14 12 15 12 17 12 15 12 14 12 15 12

LA

TAB

GH

108 P H H 109 H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

8va

full full P

*Slide to each trill position with index finger.

LA

15 (15) (15) 15 12(15) (12)(15) 11(14)

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 1 4 0 0 0 0 1 0 0 0

GH

110 P H H 111 H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- P P.M.-----

steady gliss. sl.

LA

10(13) 9(12) 8(11) 7 10 5 21 23 (23)

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 1 0 0 0 0 0 0 0 0 0 0

GH

112 P H H 113 H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0

LA

PH -----

1½ 1½ 1½

9 (9) 9 11 (11) (11) (11)

GH

114 P H H 115 H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- P P.M.-----

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0

LA

full P H H P P H P H P H P P H P P H P P H P H P H P

5 5 5 5 5

full P H H P P H P H P H P P H P P H P P H P H P H P

8 (8) 7 8 10 8 7 8 7 8 7 8 7 9 0 9 0 8 7 8 7 9 7 9 7 8 11 8 10 8

GH

116 P H H 117 H H P

P P.M.----- H P.M.----- H P.M.--- H P.M.----- H P.M.----- H P.M.----- P P.M.---

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0

LA

H sl. 8va

8 8 10 10 12 (12) 12 12 12 12 12 12 13 13 13 13 15 15 15 15 12 12 12 12 14 14 14 14

TAB

GH

118 P H H 119 H P

P P.M.----- H P.M.----- H P.M.--- H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0

8va

full full

15 15 15 15 17 17 17 17 19 19 19 19 22 22 22 22 22 (22) 22 (22) (22)

TAB

GH

LA

TAB

120 $\text{♩} = 142$ **3x** **121**

GH

LA

TAB

6 0 0 0 0 6 0 0 0 6 6 6 6 6 6 6 0 0 0 0 6 0 0 0 0 0 15 \

Bridge

$\text{♩} = 172$

GH

LA

TAB

122 **123**

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0 0

GH

124 P H H 125 H P

P P.M.----- H P.M.----- H P.M.--- H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0

LA

P H H H P

P P.M.----- H P.M.----- H P.M.--- H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0

♩ = 142

GH

126 P P 3x 127 P P

P P.M.----- P P.M.----- P P.M.----- P P.M.-----

TAB

6 0 0 0 0 6 0 0 0 6 6 6 6 6 6 6 0 0 0 0 6 0 0 0 0 0 15\

LA

P P P P

P P.M.----- P P.M.----- P P.M.----- P P.M.-----

TAB

6 0 0 0 0 6 0 0 0 6 6 6 6 6 6 6 0 0 0 0 6 0 0 0 0 0 15\

♩ = 172

GH

128 P H H 129 H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

LA

P H H H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- H P.M.----- P P.M.--

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 4 0 0 0 0 1 0 0 0 0

GH

130 P H H 131 H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- P P.M.-----

LA

P H H H P

P P.M.----- H P.M.----- H P.M.-- H P.M.----- P P.M.-----

TAB

1 0 0 0 0 0 4 5 0 0 0 0 5 7 0 0 4 5 0 0 0 0 1 0 0 0 0 0 0 0 0 0

♩ = 142

132

P P P P

3x ♩ = 128

133

P P.M. P P.M.

GH

TAB

6 0 0 0 0 6 0 0 0 6 6 6 6 6

2 (2) 0

LA

TAB

6 0 0 0 0 6 0 0 0 6 6 6 6 6

2 (2) 0

134

H

135

H H

P.M. P.M. P.M. P.M. P.M. P.M. H P.M. P.M. P.M. P.M. H P.M. -4 H

GH

TAB

(0) 0 7 0 5 0 7 0 8 0 7 0 5 6 6 0 (0) 0 7 0 5 0 7 0 5 6 0 0 3 4 4 0

LA

TAB

(2) (0)

2 0

136

H

137

H H

P.M. P.M. P.M. P.M. P.M. P.M. H P.M. P.M. P.M. P.M. H P.M. -4 H

GH

TAB

(0) 0 7 0 5 0 7 0 8 0 7 0 5 6 6 0 (0) 0 7 0 5 0 7 0 5 6 0 0 3 4 4 0

LA

TAB

5 6 0 0 3 4 4 0

Deathamphetamine by Exodus

Dal Segno

138

GH

P.M. P.M. P.M. P.M. P.M. P.M. H

139

P.M. P.M. P.M. P.M. H P.M.-4 H

LA

P.M. P.M. P.M. P.M. P.M. P.M. H

P.M. P.M. P.M. P.M. H P.M.-4 H

TAB

(0) 0 7 0 5 0 7 0 8 0 7 0 5 6 6 0

(0) 0 7 0 5 0 7 0 5 6 0 0 3 4 4 0

Outro



140

GH

P.M. P.M. H P.M.-----4

141

H P.M.-4 P P P

LA

P.M. P.M. H P.M.-----4

H P.M.-4 P P P

TAB

(0) 0 7 0 5 7 0 0 0 0 0 0 0 0 0 0 0

0 0 7 5 7 0 0 5 0 7 5 0 6 5 0

Deathamphetamine by Exodus

The image displays a musical score for guitar and lap steel guitar. It is organized into two systems, each with a guitar (GH) part and a lap steel guitar (LA) part. The guitar parts are written in treble clef, and the lap steel guitar parts are written in bass clef. The score includes standard musical notation with notes, rests, and dynamic markings (P.M., H, P). Below the standard notation, there is a tablature (TAB) section for each instrument, showing fret numbers (0, 7, 5, 2, 1, 3) and fingerings (0, 2, 1, 3). The score is divided into two measures, 142 and 143, by a double bar line. The guitar part in measure 142 starts with a P.M. (Palm Mute) marking, followed by a H (Harmonics) marking, and then a P.M. (Palm Mute) marking. The lap steel guitar part in measure 142 starts with a H (Harmonics) marking, followed by a P.M. (Palm Mute) marking, and then a P.M. (Palm Mute) marking. The guitar part in measure 143 starts with a H (Harmonics) marking, followed by a P.M. (Palm Mute) marking, and then a P (Piano) marking. The lap steel guitar part in measure 143 starts with a H (Harmonics) marking, followed by a P.M. (Palm Mute) marking, and then a P (Piano) marking.

The image displays a guitar score for two systems, GH (G string) and LA (A string). Each system consists of a musical staff and a guitar tablature staff. The score is divided into two measures, 144 and 145. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like 'P.M.' and 'H'. The tablature staff shows fret numbers and string indicators.

System GH (G string):

- Measure 144:** Musical staff shows a sequence of notes. Tablature shows: 0-0 7 5 7 0 0 0 0 0 0 0 0 0 0 0 0.
- Measure 145:** Musical staff shows a sequence of notes. Tablature shows: 0-0 7 5 7 0 0 5 0 7 5 0 6 5 0.

System LA (A string):

- Measure 144:** Musical staff shows a sequence of notes. Tablature shows: 0-0 7 5 7 0 0 0 0 0 0 0 0 0 0 0 0.
- Measure 145:** Musical staff shows a sequence of notes. Tablature shows: 0-0 7 5 7 0 0 5 0 7 5 0 6 5 0.

[illegible]

Deathamphetamine by Exodus

The image shows a musical score for two parts, GH and LA, across measures 148 to 152. The GH part is in treble clef, and the LA part is in bass clef. Both parts have a key signature of one flat (Bb) and a 4/4 time signature. The GH part includes dynamic markings such as *sl.*, *P.M.*, and *P*. The LA part includes dynamic markings such as *sl.*, *P.M.*, and *P*. The score is written for a guitar, as indicated by the TAB lines below the staff lines.

1.

GH

150

sl.

sl.

151

sl.

P P P

P.M. -4

sl. P.M. -----4

sl. P.M. -4

P P P

TAB

9 7 7 9 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 7 7 9 5 7

0 0 0 0 2 0 2 1 0 3 1 0

LA

150

sl.

sl.

151

sl.

P P P

P.M. -4

sl. P.M. -----4

sl. P.M. -4

P P P

TAB

9 7 7 9 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 7 7 9 5 7

0 0 0 0 2 0 2 1 0 3 1 0

2.

GH

152 *sl.* *P.M.-1* *sl.* *P.M.-1* 153 P P P P P P 154 P P P P P P

LA

152 *sl.* *P.M.-1* *sl.* *P.M.-1* 153 P P P P P P 154 P P P P P P

TAB

0-0 9 7 5 7 0-0 2-0 2-1-0 3-1-0 2-0 2-1-0 3-1-0 2-0 2-1-0 3-1-0 2-0 2-1-0 3-1-0

*Chord sustained by picking ad lib.

GH

155 156 157 H

P.M. P.M. P.M. P.M. P.M. P.M. H

LA

155 156 157 H

P.M. P.M. P.M. P.M. P.M. P.M. H

TAB

2-0 (2) (0) (2) (0) 0 (0) 0 7 0 5 0 7 0 8 0 7 0 5 6 6 2

Life spent with lips on glass
Another hit, just one more blast
How long can you make it last?
Hit the pipe and vaporize
Feel the rush, so energized
Your lungs being to crystallize
You try to stem the tide
From another five day ride
Don't you know your dead inside?
The world spins out of control
All amped up, nowhere to go
A glass house is all you know

Poison cloud hangs in the air
Breathe it deep, your only care
It's a nightmare, not a dream
Deathamphetamine!

Spun and sleep deprived
The calendar burns before your eyes
Another hit, for now revived
So many sleepless nights
Only whet your appetite
Strike a match, the torch ignites
See the shards start cracking back
Watch them turn your world to black
While waiting for the heart attack
All your dreams are dead and gone
I tell you now, it won't be long
Before death ends this marathon

Poison cloud hangs in the air
Breathe it deep, your only care
It's a nightmare, not a dream
Deathamphetamine!

Withered and sucked up
You're wasting away
Eyes sunken deep in your skull
You care not about yourself
Nor any other
Only if the pipe is full

Lick your lips
As you hover around the glass
Anxiously awaiting your turn
Depressed and paranoid
It's all gone to Hell
Inhale as your world burns

Lost everything you own
Now waiting by the telephone
For the dope man to come home
All your friends and family
Are sickened by your need for speed
Only driven to exceed
So many years, so little time
For you to halt your life's decline
You've got to read the signs
Everything has come unwound
You've got to turn this shit around
Before you're six feet underground

Poison cloud hangs in the air
Breathe it deep, your only care
It's a nightmare, not a dream
Deathamphetamine!

Deranged

Exodus

Pleasures Of The Flesh

Music & Lyrics by Gary Holt
Transcribed by Kragen Lum

Gary Holt

*Standard tuning

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

Rick Hunolt

*Standard tuning

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

♩ = 204

Intro

*Tuning on the recording is 25 cents below E Standard.

1.

Gary Holt

P.M. -+ P.M. P.M. P.M. P.M. P.M.P.M. P.M.

Tablature for Gary Holt (RH):

Staff 1: 2 0 | 2-2-2 3 2 4 3 5 4 | 6 5 7 8 9 7 | 11 9

Rick Hunolt

P.M. P.M. -+ P.M. P.M. P.M.

Tablature for Rick Hunolt (RH):

Staff 1: 2 0 | 4 2 | 9 7 | 9 9 9 10 9 9 8 8 7

1.

2.

GH

P.M. ----+ P.M. P.M. P.M. P.M. P.M. P.M.

Tablature for Gary Holt (GH):

Staff 1: 2 0 | 12-12-12 13 12 11 11 10 | 10 9 9 8 8 7 2 0

RH

P.M. P.M. P.M. P.M. ----+ P.M. P.M. P.M. P.M. P.M. P.M.

Tablature for Rick Hunolt (RH):

Staff 1: 7 6 6 5 5 4 2 0 | 9 9 9 10 9 9 8 8 7 | 7 6 6 5 5 4 2 0

GH

7 8 9

P.M. --- P.M. ----- P.M. --- P.M. ----- P.M. --- P.M. -----

TAB

2-2-2 3 0 2 3 5 2 2-2-2 3 0 2 3 5 2 2-2-2 3 0 2-2-2 5 3

RH

TAB

4 2 5 3

GH

10 11 12

1-3 4.

P.M. --- P.M. P.M. P.M. ----- P.M. P.M. P.M. --- P.M.

TAB

2-2-2 3 2 3 2 3 0 2-2-2 3 2 3 0 2 0 2-2-2 3 0 4 2

RH

P.M. --- P.M. P.M. P.M. ----- P.M. P.M. P.M. --- P.M.

TAB

2-2-2 3 2 3 2 3 0 2-2-2 3 2 3 0 2 0 2-2-2 3 0 4 2

Verse

GH

13 14 15

1-3 4.

P.M. --- P.M. P.M. P.M. ----- P.M. P.M. P.M. --- P.M. P.M. P.M. P.M.

TAB

2-2-2 3 2 3 2 3 0 2-2-2 3 2 3 0 2 0 2-2-2 3 2 3 0 2 0 0

RH

P.M. --- P.M. P.M. P.M. ----- P.M. P.M. P.M. --- P.M. P.M. P.M. P.M.

TAB

2-2-2 3 2 3 2 3 0 2-2-2 3 2 3 0 2 0 2-2-2 3 2 3 0 2 0 0

Chorus

1.

GH

16 17 18

P.M. P.M. ---- P.M. ----- P.M. P.M.

TAB

5 4 2 3 2 2 2 3 0 2 2 2 3 0 5 4 2 5

3 2 0 0 1 2 2 2 0 2 2 2 3 0 3 2 0 0 3

RH

P.M. P.M. ---- P.M. ----- P.M. P.M.

TAB

5 4 2 3 2 2 2 3 0 2 2 2 3 0 5 4 2 5

3 2 0 0 1 2 2 2 0 2 2 2 3 0 3 2 0 0 3

Da Coda

1. 2.

GH

19 20 21

P.M. ---- P.M. ----- P.M. P.M. P.M. ---- P.M.

TAB

2 2 2 3 0 2 2 2 3 0 5 4 2 3 2 2 2 3 0 4

3 2 0 0 1 3 2 0 0 1 2 2 2 3 0 2

RH

P.M. ---- P.M. ----- P.M. P.M. P.M. ---- P.M.

TAB

2 2 2 3 0 2 2 2 3 0 5 4 2 3 2 2 2 3 0 4

3 2 0 0 1 3 2 0 0 1 2 2 2 3 0 2

GH

22 23 24

1-3 4.

P.M. --+ P.M. P.M. P.M. -----+ P.M. P.M. P.M. --+ P.M.

TAB

2-2-2 3 2 3 2 3 0 2-2-2 3 2 3 0 0 2-2-2 3 0 4 2

RH

P.M. --+ P.M. P.M. P.M. -----+ P.M. P.M. P.M. --+ P.M.

TAB

2-2-2 3 2 3 2 3 0 2-2-2 3 2 3 0 0 2-2-2 3 0 4 2

D.S. al Coda

GH

25 26 27

P.M. --+ P.M. -----+ P.M. --+ P.M. -----+ P.M. --+ P.M. -----+

TAB

2-2-2 3 0 2 3 5 2 2-2-2 3 0 2 3 5 2 2-2-2 3 0 2 2-2 5 3 3

RH

TAB

5 3

Instrumental



GH

28 29 30

P.M. --+ P.M. -----+ P.M. P.M. --+ P.M. -----+

TAB

2-2-2 3 0 2 3 5 2 3 3 3 4 0 5 3 2-2-2 3 0 2 3 5 2

RH

TAB

5 3 4 2

GH

31 32 33

P.M. --+ P.M. P.M. --+ P.M. -----+ P.M.

TAB

3-3-3 4 0 2 0 2-2-2 3 0 2 3 5 2 3-3-3 4 0 5 3

RH

TAB

2 0 4 2 5 3

GH

34 35 36

P.M. --+ P.M. -----+ P.M. --+ P.M. -----+ P.M. --+ P.M. -----+

TAB

2-2-2 3 0 2 3 5 2 2-2-2 3 0 2 3 5 2 2-2-2 3 0 2-2-2 5 3

RH

P.M. --+ P.M. -----+ P.M. --+ P.M. -----+ P.M. --+ P.M. -----+

TAB

2-2-2 3 0 2 3 5 2 2-2-2 3 0 2 3 5 2 2-2-2 3 0 2-2-2 5 3

Gary Solo

GH

37 38

w/bar w/bar -----+ w/bar

-1 -3

TAB

<4> (<4>) (<4>) 19 (19) (19) 14

RH

P.M. -----+ P.M. P.M. -----+ P.M. P.M.

TAB

2 2 2 2 2 2 3 2 3 0 2 2 2 2 2 2 3 2 3 0

GH

39

P

P

P

P

H P

H P

H P

40

P

P

P

P

H P

H P

H P

RH

P.M. -----

P.M.

P.M. -----

P.M.

TAB

19 14 17 14 18 14 17 14 19 14 17 14 18 14 17 14

14 19 14 17 14 19 14 17 14 19 14 17 14 19 14 17 14

2 2 2 2 2 2 3 2 3 0 2 2 2 3 0 4 2 0

GH

41

full full

full

42

full

w/bar

43

w/bar -----

w/bar -4

P

P

H P

Ⓟ P H

-1

-1

-1

-3 -4

-3 -4

-1

-1

-1

P

P

H P

Ⓟ P H

RH

P.M. -----

P.M.

P.M. -----

P.M.

P.M. -----

P.M.

P.M.

TAB

17 17 17 17 16 14 16 (16) 14 (14) 13 14 13 16 14

2 2 2 2 2 3 2 3 0 2 2 2 2 2 3 2 3 0 2 2 2 2 2 3 2 3 0

GH

w/bar

w/bar

full

44

45

46

-1

-1

-8

16

(16)

(16)

19

(19)

(19)

(19)

RH

P.M. ---1

P.M.

P.M. -----1

P.M.

P.M. -----1

P.M.

P.M.

TAB

2-2-2-3-0

4-2-5-3

2-2-2-2-2-2-3-2-3-0

2-2-2-2-2-2-3-2-3-0

GH

w/bar -----1

47

48

49

1

-1

-2

-8

-2

-3

-4

-1

-3

full

P

H

full

full

full

14

(14)

(14)

(14)

17

(17)

(17)

14

17

(17)

RH

P.M. -----1

P.M.

P.M. -----1

P.M.

P.M. -----1

P.M.

P.M.

TAB

2-2-2-2-2-2-3-2-3-0

2-2-2-3-0-4-2-0

2-2-2-2-2-2-3-2-3-0

GH

w/bar -----1

full

50H

51

52

full

1½

-4 -1 -3 -3

-2 -8

14 17 (17) (17) (17)

19 (19) (19) (19)

RH

P.M.-----1 P.M. P.M.-----1 P.M. P.M.-----1 P.M.

TAB

2 2-2-2-2-2 3 2 3 0 2 2-2-2-2-2 3 2 3 0 2-2-2 3 0 4 5 2 3

Rick Solo

GH

53

54

P.M.-----1 P.M. P.M.-----1 P.M. P.M.

TAB

2 2-2-2-2-2 3 2 3 0 2 2-2-2-2-2 3 2 3 0

RH

H H H H H H H H H H H H H H H H H H

TAB

9 10-12 9 10-12 10-11-13 10-11-13 11-12-14 11 12-14 12-13-15 12-13-15 13-14-16 13-14-16 14

GH

55 56 57

P.M. ----- P.M. P.M. ----- P.M. P.M. ----- P.M. P.M. P.M.

TAB

2 2 2 2 2 2 3 2 3 0 2 2 2 3 0 2 0 2 2 2 2 2 2 3 2 3 0

RH

full full

3

17 17 (17) 16 14 (14) 19 18 21 (21) 21 21

1/2 1/2

GH

58 59

P.M. ----- P.M. P.M. ----- P.M. P.M.

TAB

2 2 2 2 2 2 3 2 3 0 2 2 2 2 2 2 3 2 3 0

RH

full

3

(21) 21 19 21 18 21 21 18 22 22 22 22 22

1 1/2 1 1/2 1 1/2 1 1/2

GH

60 61 62

P.M. --1 P.M. P.M.-----1 P.M. P.M.-----1 P.M. P.M.

TAB

2-2-2-3 0 4 5 3 2-2-2-2-2-2 3 2 3 0 2-2-2-2-2-2 3 2 3 0

RH

P

3

sl.

sl.

H H

3

TAB

(22)(22)-19 21 (21)\ /13 11 12 11 9 11 9 6 6 7 9

GH

63 64 65

P.M.-----1 P.M. P.M.-----1 P.M. P.M.-----1 P.M. P.M.

TAB

2-2-2-2-2-2 3 2 3 0 2-2-2 3 0 4 2 0 2-2-2-2-2-2 3 2 3 0

RH

H H P P

sl.

full

full-----

P

P

3

3

3

3

TAB

6 7 9 7 9 10 7 9 10 9 7 9 12 12 12 (12)\ 11 10 9 14 9 10 11 10 9 14 9 10

GH

66 67 68

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M.

TAB

2 2-2-2-2-2-2 3 2 3 0 2 2-2-2-2-2 3 2 3 0 2-2-2 3 0 4 2 5 3

RH

w/bar -----

AH -----

TAB

11 10 9 11<23> (11)\ 11 9 6<18> (6) 4 (4)

Bridge

GH

69 70 71

P P P

P.M.----- P.M. P P.M.----- P P.M.----- P.M. P

TAB

0 0-0-0-0-0-0 1 0 1 0 0 0-0-0-0-0 1 0 3 0 0-0-0-0-0 1 0 1 0

RH

P P P

P.M.----- P.M. P P.M.----- P P.M.----- P.M. P

TAB

0 0-0-0-0-0-0 1 0 1 0 0 0-0-0-0-0 1 0 3 0 0-0-0-0-0 1 0 1 0

1. 3. 2. 4. Instrumental 4x

GH

72 P P.M.---+ P P.M.---+ P.M.---+ P P.M. P.M.---+

73 P P.M.---+ P P.M. P.M.---+

74 4x

RH

75 P.M.---+ P P.M.---+ P.M.---+ P P.M. P.M.---+

76 P.M.---+ P.M. P.M.---+ P.M. P.M.

77 P.M.---+ P.M. P.M.---+ P.M. P.M.

TAB

3 0 1 0 3 0 1 3 0 1 3 1 1 4 2 (4) 4 5 6 (2) 2 3 4

7 5 (7) 7 5 2 2 2 2 2 2 3 2 3 0 2 2 2 2 2 2 3 2 3 0

1.

GH

78 79 80

P.M. ---+ P.M. -----+ P.M. P

RH

TAB

4 (4) 4 5 4 3 (3) 3 0 0 0 0 0 0 1 0 1 0

2 (2) 2 3 2 1 (1) 1 0 0 0 0 0 0 1 0 1 0

1. 2. Outro

GH

81 82 83

P.M. -----+ P.M. P P.M. ---+ P.M. P.M. P.M. P.M.

RH

TAB

0 0 0 0 0 0 0 1 0 1 0 3 1 (3) 2 2 2 2 3 2 4 3 5 4

0 0 0 0 0 0 0 1 0 1 0 3 1 (3) 2 2 2 2 3 2 4 3 5 4

1.

GH

84 P.M. P.M. P.M. P.M.

85

86

RH

P.M. ---- P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 5 7 6 8 7 9 7 11 9 2 0

2.

GH

87 P.M. ---- P.M. P.M. P.M. P.M. P.M. P.M. P.M. ---- P.M. P.M. P.M.

88

89

RH

P.M. ---- P.M. P.M. P.M. P.M. P.M. P.M. P.M. ---- P.M. P.M. P.M.

TAB

12-12-12 13 12 12 11 11 10 10 9 9 8 8 7 2 0 2-2-2 3 2 4 3 5 4

1.

GH

90 P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M. P.M. P.M.

91

92

RH

P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 5 7 6 8 7 9 7 9 9 9 10 9 9 8 8 7 7 6 6 5 5 4 2 0

2.

GH

93 P.M.----- P.M. P.M. P.M. P.M. P.M. P.M. P.M.

94

95

RH

P.M.----- P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

12 12 12 13 12 12 11 11 10 10 9 9 8 8 7 2 0 2

Life's kinda getting' out of control...I think. I don't know if you agree. Would you hand me that ash tray? You know... It's like, it's a...I know you've heard the word a thousand times, it's a rat race. And I, I went through the contortions of Hell. I have alcoholic seizures. Wind up in the hospital and everything else. Now, I'm sick and I'm shakin' like a leaf. He was like silly putty and they threw him in the car and beat him...in the paddy wagon and beat him to death. I hit one of those and I knocked the front wheel off into outer space. And I kind of got angry myself and said, "Haha! I have a lot of guns." Haha! I like salad. I just ate a nice salad. Baked potato with some cream cheese, haha, and chives... You know, I just...I like to eat a salad. Why do you have something in mind? Haha! Hahahahaha!

- Tom Skid

Voices inside my head are making me go mad
Now I'm afraid to sleep from nightmares that I've had
I feel I'm on the edge, I need some kind of cure
Now I've gone and killed someone, I'm mentally disturbed!

They can't keep me locked away
My psychiatrist says I'm ok
They think that they've got me trained
But I know I'm really deranged!

Arrested for murder, my case comes to trial
Prosecution's accusing me of things sick and vile
I admit I'm guilty, but plead insanity
Six months at Bellevue, then I'm walking free

They can't keep me locked away
My psychiatrist says I'm ok
They think that they've got me trained
But I know I'm really deranged!

They want to calm me so they feed me Thorazine
It doesn't make me calmer, it only makes me mean
Now they let me loose, back in society
With some psychiatric help and a lobotomy
But I've got them fooled, I'm playing at their game
I'm more psycho than before, I don't even know my name
I know they should have killed me when they had the chance
But the system let me off with a little song and dance!

Funeral Hymn

Exodus

The Atrocity Exhibition: Exhibit A

Music & Lyrics by Gary Holt

Transcribed by Krigen Lum and Evan Bradley

Gary Holt

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

♩ = 92

Lee Altus

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Intro

Gary Holt

P.M.

Lee Altus

P.M.

4x

GH

LA

P.M.

Funeral Hymn by Exodus

The image shows a musical score for 'The Sound of Silence' by Simon & Garfunkel, featuring guitar (GH) and lead alto (LA) parts. The score is divided into two systems, each with a guitar part and a lead alto part. The guitar part is in treble clef and the lead alto part is in soprano clef. The guitar part includes a solo section with a feedback effect and a lead alto section with a feedback effect. The lead alto part includes a solo section with a feedback effect and a guitar part with a feedback effect.

System 1:

- Guitar (GH):** Treble clef. Measures 1-4. Measure 1 has a treble clef and a 3. Measures 2-4 have a treble clef and a 4. The guitar part is a solo section with a feedback effect. The feedback effect is indicated by a wavy line and the text 'feedback (pitch: G#)'. The feedback continues on recording.
- Lead Alto (LA):** Soprano clef. Measures 1-4. Measure 1 has a soprano clef and a 9. Measures 2-4 have a soprano clef and a 9. The lead alto part is a solo section with a feedback effect. The feedback effect is indicated by a wavy line and the text 'feedback (pitch: G#)'. The feedback continues on recording.

System 2:

- Guitar (GH):** Treble clef. Measures 5-8. Measure 5 has a treble clef and a 3. Measures 6-8 have a treble clef and a 4. The guitar part is a solo section with a feedback effect. The feedback effect is indicated by a wavy line and the text 'feedback (pitch: G#)'. The feedback continues on recording.
- Lead Alto (LA):** Soprano clef. Measures 5-8. Measure 5 has a soprano clef and a 9. Measures 6-8 have a soprano clef and a 9. The lead alto part is a solo section with a feedback effect. The feedback effect is indicated by a wavy line and the text 'feedback (pitch: G#)'. The feedback continues on recording.

The image displays a musical score for guitar and lap steel guitar. It consists of four staves. The top two staves are for the guitar, with the top staff in treble clef and the bottom staff in TAB notation. The bottom two staves are for the lap steel guitar, also with the top staff in treble clef and the bottom staff in TAB notation. The guitar part features a melody with a key signature of one flat (B-flat) and a 1-2 fingering indicated. The lap steel part features a melody with a key signature of one flat (B-flat) and a P.M. (Pedal Point) marking. The TAB notation for both instruments shows fret numbers (0, 2, 3) and a 1-2 fingering. The score is divided into two measures by a double bar line.

The image displays a musical score for two tracks, GH and LA, each with a guitar (G) and bass (B) part. The score is written in 4/4 time and includes a 3-measure repeat at the beginning.

GH Track:

- Guitar (G):** The first two measures of the 3-measure repeat are marked with a treble clef and a key signature of one flat (B-flat). The notes are: Measure 1: B-flat, A, G, F, E, D, C, B; Measure 2: B-flat, A, G, F, E, D, C, B. The third measure is marked with a treble clef and a key signature of one flat (B-flat). The notes are: Measure 3: B-flat, A, G, F, E, D, C, B.
- Bass (B):** The first two measures of the 3-measure repeat are marked with a bass clef and a key signature of one flat (B-flat). The notes are: Measure 1: B-flat, A, G, F, E, D, C, B; Measure 2: B-flat, A, G, F, E, D, C, B. The third measure is marked with a bass clef and a key signature of one flat (B-flat). The notes are: Measure 3: B-flat, A, G, F, E, D, C, B.

LA Track:

- Guitar (G):** The first two measures of the 3-measure repeat are marked with a treble clef and a key signature of one flat (B-flat). The notes are: Measure 1: B-flat, A, G, F, E, D, C, B; Measure 2: B-flat, A, G, F, E, D, C, B. The third measure is marked with a treble clef and a key signature of one flat (B-flat). The notes are: Measure 3: B-flat, A, G, F, E, D, C, B.
- Bass (B):** The first two measures of the 3-measure repeat are marked with a bass clef and a key signature of one flat (B-flat). The notes are: Measure 1: B-flat, A, G, F, E, D, C, B; Measure 2: B-flat, A, G, F, E, D, C, B. The third measure is marked with a bass clef and a key signature of one flat (B-flat). The notes are: Measure 3: B-flat, A, G, F, E, D, C, B.

GH 8 9 4x

P.M. P.M.

LA

P.M. P.M.

TAB

GH 10 11 7x

P.M. P.M. P.M. P.M.

LA

P.M. P.M. P.M. P.M.

TAB

GH 12 13 14 15 1-3

♩ = 200

P.M. P.M. P.M. P.M. sl. P.M. P.M. P.M.

LA

P.M. P.M. P.M. P.M. sl. P.M. P.M. P.M.

TAB

4.

GH

16 17

LA

TAB

0 5 0 4 0 3 2

0 3 0 2 0 1 0

§

GH

18 19 20 21

LA

TAB

0 9 0 8 0 7 0 8 0 7 6 5 0 0 6 0 0 7 6 4 0 0 5 0 0 3 0 0 4 0 0 3 0 0 0 0 0 0 0 0 0 0

0 7 0 6 0 5 0 4 0 3 0 2 0 1 0 0 0 0 0 0 0 0 0 0

P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M. P.M.-----

P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M. P.M.-----

1-3

The image displays a musical score for guitar, featuring two parts: GH (Guitar High) and LA (Guitar Low). The score is written for a 12-string guitar, with the GH part on the top six strings and the LA part on the bottom six strings. The key signature is one sharp (F#), and the time signature is 4/4.

The score is divided into two systems, each containing a GH staff and a LA staff. The GH staff uses a treble clef and standard musical notation, while the LA staff uses a bass clef and standard musical notation. Both staves include a tablature line below them, indicating fret numbers (0-5) and string numbers (1-6).

The first system (measures 22-23) begins with a measure of rest, followed by a measure of music. The GH part plays a series of chords: F#m (strings 1-2), F#m (strings 3-4), F#m (strings 5-6), and F#m (strings 1-2). The LA part plays a series of chords: F#m (strings 1-2), F#m (strings 3-4), F#m (strings 5-6), and F#m (strings 1-2). The second system (measures 24-25) continues the sequence with similar chords and tablature.

Key features of the score include:

- GH Staff:** Treble clef, standard notation, and a tablature line below.
- LA Staff:** Bass clef, standard notation, and a tablature line below.
- Measure 22:** Starts with a measure of rest, followed by a measure of music.
- Measure 23:** Continues the sequence with similar chords and tablature.
- Measure 24:** Continues the sequence with similar chords and tablature.
- Measure 25:** Continues the sequence with similar chords and tablature.

Verse

The image shows the musical score for the Verse of 'The Sound of Silence' by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (Bb). The score is written for two parts: GH (Guitar) and LA (Lead). The GH part includes a treble clef staff with a key signature change from Bb to B (indicated by a sharp sign) and a tablature staff with fret numbers. The LA part includes a treble clef staff with a key signature change from Bb to B (indicated by a sharp sign) and a tablature staff with fret numbers. The score is divided into four measures, each containing a guitar part and a lead part. The guitar part is marked with 'P.M.' (Palm Mute) and the lead part is marked with 'P.M.' (Palm Mute). The score is labeled 'Verse' at the top.

GH

24 25 26 27

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1

LA

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1

Funeral Hymn by Exodus

[illegible]

The image displays a musical score for guitar, organized into two systems: GH (Guitar High) and LA (Guitar Low). Each system consists of three staves: a standard musical staff with treble and bass clefs, a guitar tablature staff with fret numbers, and a bass line staff. The score includes measures 32, 33, and 34, with various musical notations such as triplets, slurs, and dynamic markings (P.M., H, P).

System 1 (GH):

- Measure 32:** Treble clef, bass clef. Notes: G4, A4, B4, C5 (treble); E2, G2, B1 (bass). Fingering: 0, 3, 0, 5, 7. Dynamic: P.M.
- Measure 33:** Treble clef, bass clef. Notes: G4, A4, B4, C5 (treble); E2, G2, B1 (bass). Fingering: 0, 3, 0, 5, 7. Dynamic: P.M.
- Measure 34:** Treble clef, bass clef. Notes: G4, A4, B4, C5 (treble); E2, G2, B1 (bass). Fingering: 0, 3, 0, 5, 7. Dynamic: P.M.

System 2 (LA):

- Measure 32:** Treble clef, bass clef. Notes: G4, A4, B4, C5 (treble); E2, G2, B1 (bass). Fingering: 0, 3, 0, 5, 7. Dynamic: P.M.
- Measure 33:** Treble clef, bass clef. Notes: G4, A4, B4, C5 (treble); E2, G2, B1 (bass). Fingering: 0, 3, 0, 5, 7. Dynamic: P.M.
- Measure 34:** Treble clef, bass clef. Notes: G4, A4, B4, C5 (treble); E2, G2, B1 (bass). Fingering: 0, 3, 0, 5, 7. Dynamic: P.M.

Funeral Hymn by Exodus

Chorus

Chorus

1-3

GH

LA

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. -----1

TAB

(2) 0 3 0 3 0 2 0 3 0 2 (0) 0 0 0 0 0 0 2

Da Double Coda

Da Coda

D.S. al Coda

The image shows a musical score for two parts, GH and LA, across measures 39 and 40. The GH part is in treble clef, and the LA part is in bass clef. Both parts have a key signature of one flat (Bb). The GH part has a melody line with notes G4, A4, Bb4, and C5. The LA part has a melody line with notes G3, A3, Bb3, and C4. The GH part has a guitar part with notes G4, A4, Bb4, and C5. The LA part has a guitar part with notes G3, A3, Bb3, and C4. The GH part has a guitar part with notes G4, A4, Bb4, and C5. The LA part has a guitar part with notes G3, A3, Bb3, and C4.

Instrumental



♩ = 97

GH

LA

GH

LA

P.M.

P.M.

P.M.

P.M.

P.M.

PH-----

P.M.

Funeral Hymn by Exodus

The image displays a musical score for two instruments: GH (Guitar) and LA (Lap Steel Guitar). The score is divided into two systems, each with a guitar staff and a lap steel guitar staff. The guitar staffs use standard musical notation with treble clefs, while the lap steel guitar staffs use tablature notation with a bass clef. The GH staffs include measure numbers 47 and 48. The LA staffs include measure numbers 9, 10, 12, and 9. The score includes various musical notations such as notes, rests, and accidentals, as well as tablature notation for the lap steel guitar. The GH staffs also include a 'P.M.' (Pedal Motion) section. The LA staffs include a 'P.M.' (Pedal Motion) section. The score is presented in a clear, professional layout with a white background and black text and notation.

The image shows a musical score for two parts, GH and LA, spanning measures 49 to 54. Each part has a standard musical staff and a guitar tablature staff. The GH part includes performance instructions: 'P.M. -4' for measures 49-51 and 'P.M. -1' for measures 52-54. The LA part includes 'P.M. -4' for measures 49-51 and 'P.M. -1' for measures 52-54. The tablature for both parts shows fret numbers (0-3) and bar lines corresponding to the measures.

The image displays a musical score for two tracks, GH and LA, across measures 51 and 52. Each track is represented by a standard musical staff and a corresponding guitar tablature (TAB) staff. The GH track features a melodic line with eighth and sixteenth notes, while the LA track provides a harmonic accompaniment using a similar rhythmic pattern. The TAB staves show fret numbers (0-3) and picking directions (upbow/downbow indicated by dots). The notation includes repeat signs at the beginning of each measure and a double bar line between measures 51 and 52. The LA track includes a key signature change to one flat (Bb) in measure 52.

Funeral Hymn by Exodus

GH

53

54

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M.

LA

TAB

2 0 0 0 2 0 0 0 2 0 0 0 0 1 2 0 2 0 0 0 1 2 0 0 0 0 0 3 1 0 0 3 1

Bridge

GH

55

56

4x

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M.

LA

TAB

2 0 0 0 2 0 0 0 2 0 0 0 0 1 2 0 2 0 0 0 1 2 0 0 0 0 0 3 1 0 0 3 1

Lee Solo

GH

57

58

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M.

Overdub

LA

f

full

full

$\frac{1}{2}$

$\frac{1}{2}$

TAB

2 2 2 2 0 0 0 0 2 0 0 0 1 2 2 0 0 0 1 2 0 0 0 0 0 3 0 3 1

11 (11) 11 12 9 12 9 10 12 (12) (12) (12) (12)

7 (7) 7 8 6 8 6 7 9 (9) (9) (9)

Funeral Hymn by Exodus

[illegible]

61

GH

TAB

2 0 2 0 0 0 2 0 0 0 2 0 0 0 1

steady gliss.

8va

LA

TAB

12 10 12 10 8 10 9 7 9 7 13 16 13 15 13 12 14 10 10 12 14 16

Funeral Hymn by Exodus

62

GH

P.M.-----1

P.M.-----1

P.M.

8va

P

P

P

5

7

7

3

LA

P

P

P

P.M.---1

19 15 18 17 15 17 16 14 13 17 16 13 18 17 15 17 16 14 15 13 12 14 13 15

TAB

2 0 2 0 0 0 1 2 0 0 0 0 3 1 0 3 1

63

64

GH

P.M. -1

P.M. -1

P.M. -1

P.M. -1

P.M. -1

P.M.

8va

6

6

6

3

6

6

6

6

LA

13-12-10 13-12-10 13-12-10 13-12-9-12-10-9 10-9-7-10-9-7 10-9-7 10-9-7 12-10-9 10-9-7-10-9-7 10-9-7-9-7-6

TAB

2 0 2 0 0 2 0 0 2 0 0 0 1 2 0 2 0 0 0 1 2 0 0 0 0 3 1 0 3 1

Gary Solo

65

GH

H P

H P

H P

H P

H P

H P

H P

H P

8va

~~~~~

~~~~~

P.M.-----1

P.M.-----1

P.M.-----1

LA

5 6 5 7 5 6 5 7 5 6 5 7 5 6 5 7 5 6 5 7 5 6 5 7 5 6 5 7

TAB

7 0 0 2 0 0 0 2 0 0 0 1

Funeral Hymn by Exodus

GH

66

H P H H H H H H P P H P P P

5 6 5 7 5 6 8 9 10 12 9 10 12 8 10 12 12 10 8 12 10 12 10 9 10 9 12 11 10

LA

P.M.-----+ P.M.-----+ P.M.

TAB

2 0 2 0 0 0 0 1 2 0 0 0 0 3 1 0 0 3 1

8^{va}-----

67

P

68

H H sl. sl. P P

9 9 10 10 9 12 10 8 12 10 8 10 12 8 12 13 10 12 13 13 16 14 12 12 15 15

LA

P.M.·+ P.M. P.M. P.M.---+ P.M.---+ P.M.

TAB

2 0 2 0 0 0 2 0 0 0 0 0 1 2 0 2 0 0 0 1 2 0 0 0 0 3 1 0 0 3 1

full

Funeral Hymn by Exodus

8va

GH

69 *H P* *P* *fulfull* *H P*

70 *H P* *P.M. -4* *P.M.*

LA

P.M. -4 *P.M. -4* *P.M. -4* *P.M. -4* *P.M.*

TAB

12-13-12 15-13 15-13-15 13-12 14-14 12 14-13 (13) 9-10-9 12-10 12-9

2 0 2 0 0 0 2 0 0 0 0 0 1 2 0 2 0 0 0 1 2 0 0 0 0 0 3 0 0 3 1 0 1

8va

GH

71 *P*

LA

P.M. -----4 *P.M. -----4* *P.M. -----4*

TAB

16 12 13 12 15 13 12 15 13 12 13 15 16 12 13 16 13 12 10 10 13 12 10 8 10 12

2 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 0 1

GH

72 *H P P* *H P P* *H H P P* *P H P* *P P*

LA

P.M. -----4 *P.M. -----4* *P.M.*

TAB

10-8 12-10-9-10-8-9-10-13-10-9-9 10-12-10-9 12 9-10-12-10-9 12-10 9-10-9 12-11-8

2 0 2 0 0 0 1 2 0 0 0 0 3 0 0 3 1 0 1

Instrumental

GH

73

74

P.M. *let ring* ----- P.M.

Overdub

*Last note of Gary's solo, play first time only.

LA

P.M. P.M.

TAB

2 0 (2) 0 3 1 0 3 1 3 0 (0) 0 3 0 3 1 0

GH

75

76

1.

P.M. P.M. -4 P.M. -4

LA

P.M. P.M. -4 P.M. -4

TAB

2 0 (2) 0 3 1 0 0 3 1 5 3 0 0 3 0 0

2.

77 78 $\text{♩} = 200$ 79

GH

LA

TAB

5 3 (5) (3) (5) (3) /15\

Gary Solo

80 81

GH

LA

TAB

16 13 12 13 12 15 13 10 13 10 9 12 9 10 12 8 10 12 10 8 12 10 12 10 9 10 9 12 9

P.M. P H H P P H P P P

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 5 3 4

82 83

GH

LA

TAB

12 10 9 10 9 12 10 7 10 9 7 9 10 7 9 (9) /9

P P H P P P P H H P P

3 0 0 0 0 0 0 0 0 0 0 0 4 3 0 2

Funeral Hymn by Exodus

GH

P.M. -----

12 9 9 13 10 13 12 10 9

LA

P

P.M. -----

1 0 0 0 0 0 0 0 0 0 6 5 3 4

88

GH

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M.

Overdub

P

P

P.M. -----

1 0 0 0 0 0 0 0 0 0 0 0 6 5 3 4

90

GH

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. H

Overdub

P

P

P.M. -----

3 0 0 0 0 0 0 0 0 0 0 0 4 3 0 2

GH

92

H P

3

H P *sl.* H P *sl.* H

93

12 13 12 15 13 12 13 12 10 12 10 9 10 9

Overdub

H P

3

H P *sl.* H P *sl.* H

16 17 16 18 17 15 17 15 13 15 13 12 13 13

LA

P

P

P.M. -----

P

1 0 0 0 0 0 0 0 0 0 0 0 6 5 3 4

The musical score is divided into three main sections: GH (Guitar Harmonic), Overdub, and LA (Lead Arpeggio). The GH section consists of two staves, each with a musical staff and a guitar tablature staff. The first GH staff starts at measure 92 and the second at measure 93. Both staves feature a sequence of notes with fingerings (H, P) and slurs, followed by a wavy line indicating a sustained or tremolo effect. The Overdub section also consists of two staves with musical notation and guitar tablature, mirroring the structure of the GH section. The LA section is a single staff with musical notation and guitar tablature, featuring a series of arpeggiated chords. The tablature for LA includes a 'P.M.' (Palm Mute) section indicated by a dashed line.

Funeral Hymn by Exodus

GH

94

sl.

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. H P

95

Overdub

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. H P

LA

P

P

P.M.-----

P

TAB

3 0 0 0 0 0 0 0 0 0 0 0 4 3 0 2

GH

96

97

Overdub

LA

P

P.M.

P.M.-----

P.M.-----

P

TAB

3 1 0 3 1 0 0 0 0 0 3 1 0 0 0 0 4 3 0 2

GH

Overdub

LA

99

(17)

(21)

P.M.

P.M.-----

P.M.-----

P

TAB

3 0 3

0 0 0 0

3 0 2

GH

LA

100

101

P.M.

P.M.-----

P.M.-----

P

TAB

3 0 3

0 0 0 0

3 0 2

GH

102

P.M. -----|

103

P.M. -----|

P.M. -----|

LA

TAB

3 4 3

1 0 0 0 0 2 0 0 0 0 1 0 0 0 0 2 1

Lee Solo

GH

104

P.M. -----|

105

P

P

LA

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 5 3 4

H P P H P P H P P H P P H P P P H P

12 13 12 10 12 12 13 12 10 12 13 12 10 12 12 12 13 12 10 12 13 12 12 13 12

106 P 107 P

GH

P.M. -----

LA

TAB

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 3 0 2

P P H P H H P P P H H P H P H P H P

13-12-10 13-12-13-12-13-12-13 13-12-10 P H H 13-10-12 10-13-10 P H H H P H P H P

13-12-10 13-10-12 13-10-12-13-8-9-10 9-10-9-10

108 P 109 P

GH

P.M. -----

LA

TAB

1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 5 3 4

P P H P H P P H H P P H P P H H H 5

P P H P H P P H H P P H P H H H

10 9 7 9 7 9 7 9 7 9 7 9 6 7 6 8 7 8 7 5 7 8 6 7 9 7 9 7

GH

110 P

111 P

P.M. -----

grad. bend

full full

LA

9 (9) (9) 7 9 (9) (9)

PH -----

GH

112 P

113 P

P.M. -----

8va -----

LA

16 19 (19) (19) 17 19 16 17 16 17 16 19 16 17 16 17 16 20 17

H P P H H P H P H P P P

GH 114 P

P.M. ----- 4 P

115 P

LA

8va

H P P P H P H P

H P P H P sl. P H P H P H P

16-17-16-20-17-16-17-16-17-16 18 17-16-17-16-20-17 16-17-16-13-17-13 14-12-15-12 13-12-16-13

GH 116 P

P.M. ----- 4 P

117 P

LA

H P P P H H H H H

P P H P H P

10-13-12-10-12-10-13 10-12-13-9-13-9-12 10-12 13-12-10-9-12-10-9-10-9 9 10 11-10-9-12

118 P

GH

119 P

P.M. -----

LA

P H P P H P P H P H P sl. H P H P PH ----- sl.

TAB

3 0 0 0 0 0 0 0 0 0 0 0 4 3 0 2

10 9 10 9 10 7 9 7 9 7 9 7 6 7 6 7 6 8 (8) (8) 19

120 P

GH

121 P

P.M. P.M. ----- P.M. ----- P

3x

LA

P.M. P.M. ----- P.M. ----- P

TAB

3 1 0 3 0 0 0 0 3 1 0 0 0 0 4 3 0 2

The image displays a musical score for guitar and lap steel guitar. It is organized into two systems, each with a guitar part (GH) and a lap steel guitar part (LA). The guitar part is written on a standard five-line staff with a treble clef. The lap steel guitar part is written on a five-line staff with a treble clef. The score is divided into two measures, 122 and 123. Measure 122 contains a guitar part with a power chord (P.M.) and a lap steel guitar part with a triplet of eighth notes (3 1) and a quarter note (4 2). Measure 123 contains a guitar part with a power chord (P.M.) and a lap steel guitar part with a triplet of eighth notes (3 1) and a quarter note (4 2). The guitar part is written in a key with one sharp (F#) and the lap steel guitar part is written in a key with two sharps (F# and C#).

[illegible][illegible]

Funeral Hymn by Exodus

128 129

GH

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

TAB

3 4 0 0 0 0 2 0 0 0 0 0 1 0 0 0 0 0

LA

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

TAB

3 4 0 0 0 0 2 0 0 0 0 0 1 0 0 0 0 0

D.S. al Double Coda

130 131 132

GH

P.M.-----|

P.M.-----|

P.M.-----|

TAB

3 4 0 0 0 0 2 0 0 0 0 3 4 3 4 1 2 1 2 1 2 1 2

LA

P.M.-----|

P.M.-----|

P.M.-----|

TAB

3 4 0 0 0 0 2 0 0 0 0 3 4 3 4 1 2 1 2 1 2 1 2



GH

133 134 135

P.M.-----

P

TAB

16\ 0 0-0-0 0-0-0 0-0-0 0-0 0 0-0-0 0-0-0 6 5 3 4

P

LA

P.M.-----

P

TAB

16\ 0 0-0-0 0-0-0 0-0-0 0-0 0 0-0-0 0-0-0 6 5 3 4

The image displays a musical score for guitar, featuring two systems: GH (Guitar Harmonic) and LA (Lead Arpeggio). Each system consists of a treble staff and a TAB (Tape) staff. The GH system includes a treble staff with a treble clef and a TAB staff with a 'T' and 'A' label. The LA system includes a treble staff with a treble clef and a TAB staff with a 'T' and 'A' label. The score is divided into three measures, numbered 136, 137, and 138. Measure 136 starts with a 'P' (Palm Mute) marking. Measure 137 starts with a 'P' (Palm Mute) marking. Measure 138 starts with a 'P' (Palm Mute) marking. The GH system includes a 'P.M.' (Palm Mute) marking in measure 136. The LA system includes a 'P.M.' (Palm Mute) marking in measure 136. The TAB staff for the GH system shows fret numbers (0, 1, 2, 3, 4) and a '3' (triple) marking. The TAB staff for the LA system shows fret numbers (0, 1, 2, 3, 4) and a '3' (triple) marking.

Funeral Hymn by Exodus

GH

139 P 140 P 141 P

P.M.----- P P P.M.----- P

TAB

0 0-0-0 0-0-6 5 3 4 3 0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 4 3 0 2

LA

P.M.----- P P P.M.----- P

TAB

0 0-0-0 0-0-6 5 3 4 3 0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 4 3 0 2

GH

142 P 143 P 144 P

P P.M.----- P P P.M.-----

TAB

1 0 0 0-0-0 0-0-0 0-0 0 0-0-0 0-0-6 5 3 4 3 0 0 0-0-0 0-0-0 0-0-0 0-0-0

LA

P P.M.----- P P P.M.-----

TAB

1 0 0 0-0-0 0-0-0 0-0 0 0-0-0 0-0-6 5 3 4 3 0 0 0-0-0 0-0-0 0-0-0 0-0-0

GH

145 P 146 P 147 P

P.M.----- P P P.M.----- P

TAB

0 0-0-0 0-0-4 3 0 2 1 0 0 0-0-0 0-0-0 0-0-0 0 0-0-0 0-0-6 5 3 4

LA

P.M.----- P P P.M.----- P

TAB

0 0-0-0 0-0-4 3 0 2 1 0 0 0-0-0 0-0-0 0-0-0 0 0-0-0 0-0-6 5 3 4

Funeral Hymn by Exodus

GH

148 P

149 P

P

P.M. -----

P

LA

P

P.M. -----

P

TAB

3 0 0 0 0 0 0 0 0 0 0 0 4 3 0 2

GH

150 P

151 P

P.M.

P.M. -----

P.M.

P

3x

LA

P.M.

P.M. -----

P.M.

P

TAB

3 1 0 3 1 0 0 0 0 3 1 0 0 0 0 4 3 0 2

GH

152 P.M. -----

153 P.M. -----

154 P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

LA

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

TAB

3 1 0 0 0 0 4 2 0 0 0 0 3 1 0 0 0 0 4 2 0 0 0 0 0 1 0 0 0 0 2 0 0 0 0

Funeral Hymn by Exodus

GH

155

156

157

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

LA

TAB

3 1 0 0 0 0 4 2 0 0 0 0 10 8 0 0 0 0 11 9 0 0 0 0 3 1 4 3 4 2

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

TAB

3 1 0 0 0 0 4 2 0 0 0 0 10 8 0 0 0 0 11 9 0 0 0 0 3 1 4 3 4 2

GH

158

159

160

P.M.-----4

TAB

1 2 1 2 1 2 1 2 1 2 1 0 2

LA

P.M.-----4

TAB

1 2 1 2 1 2 1 2 1 0 2

Let not the sun go down on my wrath
I let it shake the world
Vengeance is the grudge I bear
Flag of reckoning unfurled
You are the architect of your own demise
So smile no more
I am the gatekeeper
And you are mine for evermore

Come greet the reaper
You know the time is nigh
This is the day of reckoning
Your time to die
Brave men they spin in fear
At the sound of my voice
Say goodbye to life so dear
You no longer have a choice

Burnt black and silent, rust and blood
Upon my reaper's blade
I come collect the tolls
Gather up all the debts unpaid
I call when you least expect
But when you deserve it the most
Behold the timekeeper
The end is getting close

Come greet the reaper
You know the time is nigh
This is the day of reckoning
Your time to die
Brave men they spin in fear
At the sound of my voice
Say goodbye to life so dear
You no longer have a choice

The dead no longer have
A cross to bear
The dead no longer have
Need to despair
Death has come
And set the snare
Death will come
When you are unaware

The misbegotten have the gall
To think them safe and sound
They try to cheat the reaper
Scatter, hide, no matter, found
The wheel of life is standing still
For them it turns no more
Now comes the soul keeper
And you become my whore

Come greet the reaper
You know the time is nigh
This is the day of reckoning
Your time to die
Brave men they spin in fear
At the sound of my voice
Say goodbye to life so dear
You no longer have a choice

Good Day to Die

Exodus

Force of Habit

Lyrics by Gary Holt and Steve Souza

Music by Gary Holt and Rick Hunolt

Transcribed by Evan Bradley

Gary Holt

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Rick Hunolt

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

♩ = 96

Intro

1 Acoustic

Gary Holt

Rick Hunolt

TAB

B

2

0

2

0

X

X

2

0

(2)

2

X

X

0

3

0

2

3

2

2

0

2

0

(2)

2

X

X

0

3

0

2

H

H

P

H

P

H

H

3

4

P

H

H

P

H

H

Lap steel

f

sl.

9

12

GH

RH

TAB

B

2

2

1

(1)

0

(0)

0

0

0

X

X

2

(2)

0

0

3

5

2

(2)

0

0

3

1

0

0

Good Day to Die by Exodus

GH

5

H H

6

P H P

H H

RH

sl.

sl.

TAB

2 0 2 0 X X X 0 (2) 2 0 X X X 0 3 0 2 3 2 2 0 2 0 (2) 2 0 X X X 0 3 0 2

GH

7

8

P H H

P H H

RH

sl.

sl.

TAB

2 2 1 (1) 0 (0) 0 0 X X X 2 (2) 0 0 3 5 2 (2) 0 0 3 1 0 0 (12) 13 9 8 9 9 (9) 9 (9) 9 9

GH

9 Distortion

H H

10

P P

H H

P.M. -4 P.M. -4 H H P P.M. -4 P P.M. -4 H H

RH

Distortion

P.M. -4 P.M. -4 H P P.M. -4 P P.M. -4 H

TAB

2 0 0 0 2 0 (2) 0 0 0 3 0 2 3 2 2 0 2 0 (2) 0 0 0 3 0 2 2 0 2 0 (2) 0 0 0 3 0 2

Good Day to Die by Exodus

GH

11

12

P H H *sl.*

P.M. -4 P.M. -4 P P.M. -4 H H P.M. -4 *sl.*

TAB

2 2 1 (1) 0 (0) 0 0 2 (2) 0 0 3 5 2 (2) 2 0 3 1 0 7 5

0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

P.M. -4 P.M. -4 P P.M. -4 P.M.

TAB

2 2 1 (1) 0 (0) 0 0 2 (2) 0 0 2 (2) 2 0 3 7 5 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

13

14

H H P P H H

P.M. -4 P.M. -4 H H P P.M. -4 P P.M. -4 H H

TAB

9 7 (9) 2 (2) 2 0 0 0 0 3 0 2 3 2 2 0 2 0 2 (2) 2 0 0 0 0 3 0 2

0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

P.M. -4 P.M. -4 H P P P.M. -4 P P.M. -4 H

TAB

9 7 (9) 0 0 2 (2) 2 0 0 0 0 2 0 3 2 2 0 2 0 2 (2) 2 0 0 0 0 2 0 0

0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

15 16

full

full

RH

full

full

TAB

2 1 (1) 0 (0) (0) (0) 2 1 0 3

2 1 (1) 0 (0) (0) (0) 2 1 0 3

Verse 1

GH

17 18

P

P.M. ----- 1 P.M. P.M. - 1 p P.M. ----- 1

full

full

RH

P

P.M. ----- 1 P.M. P.M. - 1 p P.M. ----- 1

full

full

TAB

2 0 0 0 3 0 2 0 2 0 2 (2) 0 2 1 (2) 0 2 0 2 0 3

2 0 0 0 3 0 2 0 2 0 2 (2) 0 2 1 (2) 0 2 0 2 0 3

GH

19

20

sl.

P.M. -----|

P.M.

sl.

sl.

3 15

RH

P.M. -----|

P.M.

sl.

sl.

3 12

TAB

2 0 0 0 3 0 2 0 2 0 0 2

TAB

2 0 0 0 3 0 2 0 2 0 0 2

GH

21

22

P

full

P.M. -----|

P.M.

P.M. -| P P.M. -----|

full

full

full

RH

P.M. -----|

P.M.

P.M. -| P P.M. -----|

full

full

full

TAB

2 0 0 0 3 0 2 0 2 0 0 2

TAB

2 0 0 0 3 0 2 0 2 0 0 2

(2) (0) 2 1 (2) 0 0 0 0 2 0 2 0 3

(2) (0) 2 1 (2) 0 0 0 0 2 0 2 0 3

GH

23

24

P.M. -----|

P.M.

TAB

2 0 0 0 3 0 2 0 2 0 0 2

RH

P.M. -----|

P.M.

TAB

2 0 0 0 3 0 2 0 2 0 0 2

GH

25

26

P

full

P.M. -----|

P.M.

P.M. --|

P

P.M. -----|

full

TAB

2 0 0 0 3 0 2 0 2 0 2 0 (2) 0 0 2 1 (2) 0 0 0 0 2 0 2 0 3

RH

P.M. -----|

P.M.

P.M. --|

P

P.M. -----|

full

TAB

2 0 0 0 3 0 2 0 2 0 2 0 (2) 0 0 2 1 (2) 0 0 0 0 2 0 2 0 3

GH

27

28

sl.

P.M. -----+ P.M.

sl.

sl.

3 15 \

RH

29

30

sl.

P.M. -----+ P.M.

sl.

sl.

3 12 \

TAB

2 0 0 0 3 0 2 0 2 0 2 0

TAB

2 0 0 0 3 0 2 0 2 0 2 0

Pre-Chorus



GH

29

30

sl.

sl.

P.M. P.M. -+ P.M. -+ P.M. P.M. -+ P.M. -+

sl.

sl.

P.M. P.M. -+ P.M. -+

TAB

7 (7) 5 (5) 3 5 (5) 3 3 5 3 3 5 7 3 5 5 (5) 0 2 (2) 0 0 2 0 0

TAB

7 5 3 3 5 (5) 3 3 5 0 0 7 5 3 (5) 0 2 (2) 0 0 2 0 0

RH

29

30

sl.

P.M. P.M. -+ P.M. -+ P.M. P.M. -+ P.M. -+

sl.

sl.

P.M. P.M. -+ P.M. -+

TAB

7 5 3 3 5 (5) 3 3 5 0 0 7 5 3 (5) 0 2 (2) 0 0 2 0 0

Good Day to Die by Exodus

GH

31 *sl.* *sl.* 32

sl. P.M. P.M. -4 *sl.* P.M.-----4

RH

sl. P.M. P.M. ----4 P.M.-----4

TAB

7 5 (7) 5 (5) 3 5 (5) 3 3 5 7 9 0 0 0 0

5 (5) 3 (3) 3 3 (3) 3 3 3 5 7 0 0 0 0

GH

33 *sl.* 34 *sl.*

sl. P.M. P.M. -4 P.M. -4 *sl.* P.M. P.M. -4 P.M. -4

RH

P.M. P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4

TAB

7 5 (7) 5 (5) 3 5 (5) 3 3 5 3 3 5 7 5 5 (5) 0 2 (2) 0 0 2 0 0 0

5 (5) 3 (3) 3 3 (3) 3 3 3 3 3 3 3 5 3 (3) 0 0 (0) 0 0 0 0 0 0

GH

35 *sl.* 36 $\frac{1}{2}$

sl. P.M. $\frac{1}{2}$

RH

P.M. $\frac{1}{2}$

TAB

4 5 (4) 2 (2) 3 2 (2) (2) 2 1 0 3 $\frac{1}{2}$

5 (5) 3 (3) 3 3 (3) (3) (3) 2 1 0 3 $\frac{1}{2}$

7 5 (5) 5 5 (5) (5) 2 1 0 3 $\frac{1}{2}$

Chorus

GH

37

H H

38

P P

H H

P.M. -4 P.M. -4 H H P P.M. -4 P P.M. -4 H H

TAB

2 0 0 0 2 (2) 0 0 0 3 0 2 3 2 2 0 2 (2) 0 0 0 3 0 2

RH

H

P P

H

P.M. -4 P.M. -4 H P P.M. -4 P P.M. -4 H

TAB

2 0 0 0 2 (2) 0 0 0 2 0 3 2 2 0 2 0 (2) 2 0 0 0 2 0

GH

39

40

P H H

sl.

P.M. -4 P.M. -4 P P.M. -4 H H P.M. -4 sl.

TAB

2 1 (1) 0 (0) 0 0 2 (2) 1 0 0 3 5 2 (2) 2 0 3 1 0 7

RH

P

P.M. -4 P.M. -4 P P.M. -4 P.M.

TAB

2 1 (1) 0 (0) 0 0 2 (2) 0 2 (2) 2 7 7

GH

41

H H

42

P P

H H

P.M. -+ P.M. -+ H H P P.M. -+ P P.M. -+ H H

RH

P.M. -+ P.M. -+ H P P.M. -+ P P.M. -+ H

TAB

9 7 (9) 7 0 0 2 (2) 0 0 0 0 3 0 2 3 2 3 2 2 0 2 0 (2) 2 0 0 0 0 3 0 2

Da Coda

GH

43

P H H

44

P H H

P.M. -+ P.M. -+ P P.M. -+ H H P.M. -+

RH

P.M. -+ P.M. -+ P P.M. -+ P.M.

TAB

2 2 1 (1) 0 (0) 0 0 2 (2) 1 0 0 0 3 5 2 (2) 2 0 3 1 0 7 5

Interlude

136

Good Day to Die by Exodus

GH

49 50

P.M. ----- 1 P.M. P.M. - 1 P P.M. ----- 1

TAB

2 0 0 0 3 0 2 0 2 0 2 0 (2) 0 0 2 1 (2) 0 0 0 0 2 0 2 0 3

RH

sl. sl. sl. sl.

sl. sl. sl. sl.

4 9 9 9 9 9 9 11 11 11 11 11 11 11 12 12 12 12 12 12 12 5 5 5 5 5

X X X X X X X X X X X X X X X X X X X X X X X X X X X X

2 7 7 7 7 7 7 9 9 9 9 9 9 9 10 10 10 10 10 10 10 3 3 3 3 3

51 52

P.M. ----- 1 P.M.

TAB

2 0 0 0 3 0 2 0 2 0 2 0

RH

sl. sl. sl. sl. H sl.

sl. sl. sl. sl. H sl.

5 7 7 7 7 7 7 9 9 9 9 12 9 (9) 5 9 7 8 10 12

X X X X X X X X X X X 12 9 (9) 5 9 7 8 10 12

3 5 5 5 5 5 5 7 7 7 7 10 7 (7) (7)

Rick Solo

53

GH

TAB

2 0 0 0 3 0 2 0 2 0 0 2 0

RH

H P sl. H P sl. H P sl. H P P H P sl.

TAB

(12) 8 12 8 7 8 7 10 7 10 12 8 12 8 7 8 7 9 7 9 7

54

GH

TAB

(2) 0 0 2 1 (2) 0 0 0 0 0 2 0 2 0 3

RH

H P sl. H

TAB

5 7 5 4 5 7 4 (4)

Good Day to Die by Exodus

The image displays a musical score for the piece 'The Wind' by George Gershwin, arranged for guitar and right hand. The score is divided into two systems, each with a guitar part (GH) and a right hand part (RH).

System 1:

- GH (Guitar):** The staff is in G major (one sharp). It begins with a measure containing a G4 and B4 dyad. This is followed by a sixteenth-note triplet (G4, A4, B4) marked 'P.M.' (Palm Mute). The next measure contains a sixteenth-note triplet (B4, C5, D5) also marked 'P.M.'. The system concludes with a measure containing a G5 and B5 dyad, marked 'sl.' (Sul Ponticello).
- TAB (Guitar):** The first measure shows fret numbers 2 and 0. The second measure shows 0, 0, 3, and 0. The third measure shows 2, 0, 2, and 0. The fourth measure shows 0 and 0. The fifth measure shows 2 and 0. The system ends with a measure showing a 3-fret bend and a 15-fret bend.
- RH (Right Hand):** The staff is in G major. It begins with a sixteenth-note triplet (G4, A4, B4) marked 'sl.' (Sul Ponticello). This is followed by a sixteenth-note triplet (B4, C5, D5) marked 'P.M.' (Palm Mute). The next measure contains a sixteenth-note triplet (D5, E5, F#5) marked 'P.M.'. The system concludes with a measure containing a G5 and B5 dyad, marked 'sl.' (Sul Ponticello).
- TAB (Right Hand):** The first measure shows a 3-fret bend and a 4-fret bend. The second measure shows 5, 7, and 4. The third measure shows 5, 7, 4, and 5. The fourth measure shows 7, 4, 5, and 7. The fifth measure shows 4, 5, 7, and 4. The system ends with a measure showing a 5-fret bend and a 5-fret bend, followed by two measures showing (5) and (5).

System 2:

- GH (Guitar):** The staff is in G major. It begins with a measure containing a G4 and B4 dyad. This is followed by a sixteenth-note triplet (G4, A4, B4) marked 'P.M.' (Palm Mute). The next measure contains a sixteenth-note triplet (B4, C5, D5) also marked 'P.M.'. The system concludes with a measure containing a G5 and B5 dyad, marked 'sl.' (Sul Ponticello).
- TAB (Guitar):** The first measure shows fret numbers 2 and 0. The second measure shows 0, 0, 3, and 0. The third measure shows 2, 0, 2, and 0. The fourth measure shows 0 and 0. The fifth measure shows 2 and 0. The system ends with a measure showing a 3-fret bend and a 15-fret bend.
- RH (Right Hand):** The staff is in G major. It begins with a sixteenth-note triplet (G4, A4, B4) marked 'sl.' (Sul Ponticello). This is followed by a sixteenth-note triplet (B4, C5, D5) marked 'P.M.' (Palm Mute). The next measure contains a sixteenth-note triplet (D5, E5, F#5) marked 'P.M.'. The system concludes with a measure containing a G5 and B5 dyad, marked 'sl.' (Sul Ponticello).
- TAB (Right Hand):** The first measure shows a 3-fret bend and a 4-fret bend. The second measure shows 5, 7, and 4. The third measure shows 5, 7, 4, and 5. The fourth measure shows 7, 4, 5, and 7. The fifth measure shows 4, 5, 7, and 4. The system ends with a measure showing a 5-fret bend and a 5-fret bend, followed by two measures showing (5) and (5).

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system includes a guitar part (GH) and a right hand part (RH). The guitar part is in G major, with a key signature of one sharp (F#). It features a melodic line with a trill on the 58th measure and a final flourish. The right hand part is in G major and includes a trill on the 58th measure and a final flourish. The second system continues the guitar part with a melodic line and a final flourish. The right hand part continues the melodic line and includes a final flourish. The score is written for a guitar and a right hand, with a key signature of one sharp (F#) and a common time signature (C).

Good Day to Die by Exodus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes two staves: a guitar (GH) staff and a right-hand piano (RH) staff. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The right-hand piano part is also in treble clef with the same key signature and time signature. The score is divided into two systems. The first system covers measures 59 to 60, and the second system covers measures 61 to 63. The guitar part features a repeating rhythmic pattern of eighth notes, with a final measure in the first system showing a slurred eighth note. The right-hand piano part features a complex melodic line with many beamed eighth notes and sixteenth notes, often marked with "full" and "P" (piano) dynamics. The RH part also includes a final measure in the first system with a slurred eighth note. The score is written for a guitar and a right-hand piano, with the guitar part in treble clef and the piano part in treble clef. The key signature is one sharp (F#) and the time signature is 9/8. The score is divided into two systems, with the first system covering measures 59 to 60 and the second system covering measures 61 to 63. The guitar part features a repeating rhythmic pattern of eighth notes, with a final measure in the first system showing a slurred eighth note. The right-hand piano part features a complex melodic line with many beamed eighth notes and sixteenth notes, often marked with "full" and "P" (piano) dynamics. The RH part also includes a final measure in the first system with a slurred eighth note.

Gary Solo

8va

full

H P

61

62

15 (15) 15 (15) 15 (15) 12 14 12 15 13 12 13 12 13 12 14 12 14 12 11 14 12 (12) 11 12 11 12 11 14

sl.

P.M.

P.M. --

P.M. --

sl.

P.M.

P.M. --

P.M. --

7 5 (7) 5 (5) 5 (5) 3 3 5 (3) 3 3 5 3 3 5 7 3 5 5 (5) 2 (2) 0 0 2 (0) 0 0 2 0 0

8^{va}

HG

RH

 $\frac{H}{G}$

RH

Good Day to Die by Exodus

GH

67

full

13 (13) 13 (13) 13 (13) 12 13 12-13-12 14 12-13-15-13-12

H P H H P P

RH

sl.

sl.

P.M.

4 (4) 2 (2) 3 2 (2)

5 (5) 3 (3)

68

H H P P H H P P H H P P P H H P P P P

14 12-13-15-13-12 14 12-13-15-13-12 14 11-12-14-12-11 12-9-10-12-10-9 12-10-9 12

1/2

1/2

2 1 0 3

Verse 2

GH

69

70

P

full

P.M. -----|

P.M.

P.M. --| P P.M. -----|

(12)

0 0 3 0

2 0 2 0

(2) 0 0 1 0

2 0 2 0

3

RH

full

P.M. -----|

P.M.

P.M. --| P P.M. -----|

2 0 0 0 3 0

2 0 2 0

(2) 0 0 1 0

2 0 2 0

3

GH

71

72

sl.

P.M. -----|

P.M.

3 15

RH

sl.

P.M. -----|

P.M.

3 12

Good Day to Die by Exodus

GH

73

74

P

P.M. -----|

P.M.

P.M. -| p P.M. -----|

full

full

RH

P.M. -----|

P.M.

P.M. -| p P.M. -----|

full

full

TAB

2 0 0 0 3 0 2 0 0 2 (2) 0 0 2 1 (2) 0 0 0 0 2 0 2 0 3

TAB

2 0 0 0 3 0 2 0 0 2 (2) 0 0 2 1 (2) 0 0 0 0 2 0 2 0 3

GH

75

76

P.M.

P.M.

P.M. -----|

P.M.

full

full

RH

P.M. -----|

P.M.

P.M. -----|

P.M.

full

full

TAB

2 0 0 0 3 0 2 0 0 2 0 0 2 0

TAB

2 0 0 0 3 0 2 0 0 2 0 0 2 0

Good Day to Die by Exodus

GH

77

78

P

P.M. -----|

P.M.

P.M. --|

P

P.M. -----|

full

TAB

2 0 0 0 3 0 2 0 0 2 (2) 0 0 2 1 (2) 0 0 0 0 2 0 3

RH

P

P.M. -----|

P.M.

P.M. --|

P

P.M. -----|

full

TAB

2 0 0 0 3 0 2 0 0 2 (2) 0 0 2 1 (2) 0 0 0 0 2 0 3

Dal Segno

GH

79

80

sl.

P.M. -----|

P.M.

sl.

3 15

TAB

2 0 0 0 3 0 2 0 0 2 3 12

RH

sl.

P.M. -----|

P.M.

sl.

3 12

TAB

2 0 0 0 3 0 2 0 0 2 3 12



GH

81

H H

P P

H H

P.M. -4 P.M. -4 H H P P.M. -4 P P.M. -4 H H

82

RH

P.M. -4 P.M. -4 H P P.M. -4 P P.M. -4 H

83

84

P H H

P.M. -4 P.M. -4 P P.M. -4 H H P.M. -4

P P.M. -4 P.M. -4 P P.M. -4 P.M.

146

GH

85

H H

86

P P

H H

P.M. -4 P.M. -4 P P.M. -4 P.M. -4 H H

RH

P.M. -4 P.M. -4 H P P.M. -4 P P.M. -4 H

TAB

9 7 (9) 0 0 2 (2) 2 0 0 0 0 3 0 2

3 2 2 0 2 0 (2) 2 0 0 0 0 3 0 2

GH

87

88

89

full

full

full

full

RH

full

full

TAB

2 1 (1) 0 (0) (0) 2 0 3=(3) 2 (2) (0)

2 1 (1) 0 (0) (0) (0) 2 0 3=(3) 2 (2) (0)

Woke up this morning and he
He took a look at the sky
The sun was hot and glowing
Decided today is a good day to die
He wasn't sure just how, no he didn't know
But he knew the reasons why
No one saw this coming because
He kept it all inside

Out of control like a runaway train
Desperate to end all his pain
You've got to understand there's a better plan
If you can open your eyes

You told yourself on your road to ruin
Today is a good day, a good day to die
Life to you is such a heavy burden
Today is a good day to die

So that's what you wanna do?
Take the easy way out
Suicide's only for cowards
Is that what you're all about?
Are you afraid of the world around you?
Are you afraid of what might be?
Think of the ones who love you
All the things you'll never see

Out of control like a runaway train
Desperate to end all his pain
You've got to understand there's a better plan
If you can open your eyes

You told yourself on your road to ruin
Today is a good day, a good day to die
Life to you is such a heavy burden
Today is a good day to die
Friends all around made you feel so alone
Today is a good day, a good day to die
Carry on and you'll find the peace you've never known
Today is a good day, a good day to try

Impact Is Imminent

Exodus

Impact Is Imminent

Music & Lyrics by Gary Holt

Transcribed by Kragen Lum and Evan Bradley

Gary Holt

*Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

♩ = 208

Rick Hunolt

*Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

Intro

*Tuning on the recording is 25 cents below E Standard.

Sheet music for Gary Holt (GH) and Rick Hunolt (RH) for the song "Impact Is Imminent". The music is written for guitar and bass, featuring standard notation and tablature.

GH (Gary Holt):

- Measures 1-3: Treble clef, 4/4 time. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a half note (H) and a half note (H). Measure 3 has a half note (H) and a half note (H). Measure 4 has a half note (H) and a half note (H).
- Measures 4-6: Treble clef, 4/4 time. Measure 4 starts with a piano (*p*) dynamic. Measure 5 has a half note (H) and a half note (H). Measure 6 has a half note (H) and a half note (H). Measure 7 has a half note (H) and a half note (H).

RH (Rick Hunolt):

- Measures 1-3: Bass clef, 4/4 time. Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest.
- Measures 4-6: Bass clef, 4/4 time. Measure 4 has a whole rest. Measure 5 has a whole rest. Measure 6 has a whole rest.

Tablature:

- GH: Tablature is provided for measures 1-3 and 4-6, showing fret numbers and string numbers.
- RH: Tablature is provided for measures 1-3 and 4-6, showing fret numbers and string numbers.

Impact Is Imminent by Exodus

GH

7 H H *sl.* P H 9 H H

P.M.----- H H *sl.* P P.M.--- H P.M.----- H H

TAB

0 0-0-0 0 3 6 0 5 8 7 0 0 6 7 3 6 0 0-0-0 0 0 6 0 7

RH

f

P.M.-----

TAB

0 0-0-0 0-0-0 0-0-0 0 2 2 0

GH

10 H H 11 H H 12 P H H

P.M.----- H H P.M.----- H H P P.M.--- H H

TAB

0 0-0-0 0 3 6 0 5 0 0-0-0 0 0 6 0 7 3 0 6 0 3 6 0 5

RH

P.M.----- P.M.----- P.M.-----

TAB

0 0-0-0 0-0-0 0 2 2 0 0 0-0-0 0-0-0 0 2 2 0 0 0-0-0 0-0-0 0 2 2 0

GH

13 H H 14 H 15 H H *sl.*

P.M.----- H H P.M.----- H P.M.----- H H *sl.*

TAB

0 0-0-0 0 3 6 0 5 0 0-0-0 0 0 6 7 0 0-0-0 0 3 6 0 5

RH

P.M.----- P.M.----- P.M.-----

TAB

0 0-0-0 0-0-0 0 2 2 0 0 0-0-0 0-0-0 0 2 2 0 0 0-0-0 0-0-0 0 2 2 0

GH

16 P H 17 H H 18 H H

P P.M. ---4 H P.M. -----4 H H P.M. -----4 H H

TAB

8 7 0 0 6 7 3 6 0 0 0 0 0 6 0 7 0 0 0 0 0 3 6 0 5

RH

H H H H

P.M. -----4 H H P.M. -----4 H H

TAB

2 0 0 0 0 0 0 6 0 7 0 0 0 0 0 3 6 0 5

GH

19 H H 20 P H H 21 H H

P.M. -----4 H H P P.M. ---4 H H P.M. -----4 H H

TAB

0 0 0 0 0 0 6 0 7 3 0 6 0 3 6 0 5 0 0 0 0 0 3 6 0 5

RH

H H P H H H H

P.M. -----4 H H P P.M. ---4 H H P.M. -----4 H H

TAB

0 0 0 0 0 0 6 0 7 3 0 6 0 3 6 0 5 0 0 0 0 0 3 6 0 5

1.

GH

22

H

23

H

H

24

sl.

P

H

P.M.-----

H

P.M.-----

H

H

sl.

P

P.M.---

H

TAB

0 0 0 0 0 0 6 7

0 0 0 0 0 3 6 0 5 8 7 0 6 7 3 6

RH

H

H

sl.

P

H

P.M.-----

H

P.M.-----

H

H

sl.

P

P.M.---

H

TAB

0 0 0 0 0 0 6 7

0 0 0 0 0 3 6 0 5 8 7 0 6 7 3 6

2.

GH

25

H

H

sl.

26

P

H

P.M.-----

H

H

sl.

P

P.M.---

H

TAB

0 0 0 0 0 3 6 0 5 8 7 0 6 7 3 6

RH

H

H

P.M.-----

H

H

TAB

0 0 0 0 0 3 6 0 5 2 0

Verse



GH

27 H H 28 H H 29 H H

P.M.-----1 H H P.M.-----1 H H P.M.-----1 H H

TAB

0 0-0-0 0 0 6 0 7 0 0-0-0 0 3 6 0 5 0 0-0-0 0 0 6 0 7

RH

P.M.-----1 H H P.M.-----1 H H P.M.-----1 H H

TAB

0 0-0-0 0 0 6 0 7 0 0-0-0 0 3 6 0 5 0 0-0-0 0 0 6 0 7

GH

30 P H H 31 H H 32 H

P P.M.--1 H H P.M.-----1 H H P.M.-----1 H

TAB

3 0 6 0 3 6 0 5 0 0-0-0 0 3 6 0 5 0 0-0-0 0 0 6 7

RH

P P.M.--1 H H P.M.-----1 H H P.M.-----1 H

TAB

3 0 6 0 3 6 0 5 0 0-0-0 0 3 6 0 5 0 0-0-0 0 0 6 7

1.

GH

33

P.M.-----|

H H *sl.* P H

34

P.M.-----|

H

TAB

0 0 0 0 0 3 6 0 5 8 7 0 0 6 7 3 6

RH

P.M.-----|

H H *sl.* P H

P.M.-----|

H

TAB

0 0 0 0 0 3 6 0 5 8 7 0 0 6 7 3 6

2.

Da Double Coda

GH

35

P.M.-----|

H H *sl.* P P P

36

P.M.---|

P P

37

P

P.M.-----|

TAB

0 0 0 0 0 3 6 0 5 8 7 0 0 6 7 6 0 3 0 0 3 3 6 0 7 5

RH

P.M.-----|

H H

P

P

P.M.-----|

TAB

0 0 0 0 0 3 6 0 5 2 0 3 0 0 3 3 6 0 7 5

Chorus 1 & 2

1. 3.

GH

38 39 40 41

P.M. P.M. P.M. P.M.-----4 P.M. P.M. P.M. P.M. P.M.

TAB

2 4 3 3 2 2 5 2 2 5 2 2 3 4

0 0 2 1 0 1 0 0 3 0 3 3 6 0 0 0 3 0 3 0 0 0 0 2 0

RH

P.M. P.M. P.M. P.M.-----4 P.M. P.M. P.M. P.M. P.M.

TAB

2 4 3 3 2 2 5 2 2 5 2 2 3 4

0 0 2 1 0 1 0 0 3 0 3 3 6 0 0 0 3 0 3 0 0 0 0 2 0

2.

GH

42 43

P.M. P.M.-----4

TAB

2 4 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

P.M. P.M.-----4

TAB

2 4 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4.

GH

44

P.M.

45

P

H

P

P.M. -----

H

TAB

2 0 0 4 2 3 1 5 3

7 8 7 0 0 6 7 3 6

RH

P.M.

TAB

2 0 0 4 2 3 1 5 3 2 0

Gary Solo



w/bar

w/bar

8va

GH

46

47

48

-2

$\frac{1}{2}$

1

-1

TAB

<9.6> <9.6> <9.6> <9.6> <9.6> <9.6>

RH

P.M.

P.M. -----

P.M.

P.M. -----

TAB

2 0 2 0 0 2 5 3 0 3 3 6 2 0 0 2 5 3 0 0 0 0

*Natural harmonic

w/bar -----1

8va

GH

49

50

51

full

1

$1\frac{1}{2}$

$-\frac{1}{2}$

$-\frac{1}{2}$

2

2

2

1

-3

-3

TAB

($\langle 9.6 \rangle \langle 9.6 \rangle$) ($\langle 9.6 \rangle \langle 9.6 \rangle$) ($\langle 9.6 \rangle \langle 9.6 \rangle$) ($\langle 9.6 \rangle \langle 9.6 \rangle \langle 9.6 \rangle \langle 9.6 \rangle$) 11 (11) 20 19

RH

P.M.

P.M.-----1

P.M.

P.M.

P.M.

P.M.

P.M.-----1

TAB

2 0 0 2 5 3 0 3 3 6 2 0 0 4 2 3 1 0 5 0 2 0 0 2 5 0 3 3 6

8va

GH

52

53

2

P P

P P

P P

P P

P P

TAB

18 18 (18) 16 15 18 16 15 18 17 15 18 17 15 18 17 15 18 17 15 18

RH

P.M.

P.M.-----1

P.M.

P.M.-----1

TAB

2 0 0 2 5 3 0 0 0 0 2 0 0 2 5 3 0 3 3 6

8va -----

GH

54 *P P* *P P* *P P* *P P* 55 *full* *1½*

TAB 17 15 18 17 15 18 17 15 18 16 15 18 22 22

RH

P.M. P.M. P.M. P.M. P.M.

TAB 2 0 4 2 3 1 0 5 3 0 2 0 2 0 5 3 0 3 3 6

*Rapidly pull string off edge of fretboard while gradually depressing the trem bar.

8va -----

GH

56 *57 #* *58* *-1* *-2*

TAB (22) 22 16 (16)

RH

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB 2 0 0 2 0 5 3 0 0 0 0 2 0 0 2 0 5 3 0 3 3 6 2 0 0 4 2 3 1 0 5 3 0

Impact Is Imminent by Exodus

w/bar-----1

8va-----1

GH

59 60

1½ -2½ -3 -1½ 1½ -1½ -4 -5

TAB

<16> (<16>) (<16>) (<16>) (<16>) (<16>) (<16>) 10 (10) <9> (<9>)

RH

P.M. P.M. P.M. P.M.

TAB

2 0 2 0 5 3 0 3 3 6 2 0 0 2 0 5 3 0 0 0 0

*Natural harmonic

w/bar-----1

GH

61# 62

-½ 1 -1½ 1 -3

TAB

11 (11) (11) (11) (11)

RH

P.M. P.M. P.M. P.M. P.M.

TAB

2 0 2 0 5 3 0 3 3 6 2 0 4 2 3 1 0 5 3 0

Rick Solo

GH

63 64 65

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 0 0 0 2 5 0 0 3 1 0 4 2 3 0 5 0 2 0 0 2 5 0 3

RH

sl.

sl.

TAB

7 7 5 7 8 9 8 5 7 9 9 7 4

66 67 68

P.M.----- P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 2 2 2 4 3 0 5 0 2 0 0 3 1 0 4 3 0 5 0

RH

tr

tr

TAB

4 (5) 4 9 9 5 7 8 9 8 7

69 70 71

P.M. P.M. P.M.----- P.M. P.M. P.M. P.M. P.M.

TAB

2 0 0 0 2 5 2 3 0 1 2 2 2 2 4 3 0 5 0 2 0 0 2 5 0 2 0 0

RH

sl.

sl.

H

tr

H P H H H H

TAB

7 9 9 5 7 7 9 10 9 (10) 9 10 9 9 10 12 9 10 12

Impact Is Imminent by Exodus

[illegible]

Impact Is Imminent by Exodus

GH

77 78 79

P.M. P.M. P.M. P.M.-----4 P.M.-----4

8va

RH

P sl. P sl. H P sl.

7:8

TAB

2 4 3 5 2 4 3 5 2 4 3 5 2 4

0 0 2 1 3 0 0 2 1 3 0 2 1 3 0 2

16 17 19-15 17 16 14 16 17 19-15 17 16 14 16 17 15 19 15 14 15

D.S. al Double Coda

GH

80 81 82

P.M.-----4 P.M. P P.M.---4 H

P P.M.---4 H

TAB

3 5 2 4 3 5 2 8 7 0 0 6 7 3 6

1 3 0 2 1 3 0 7 0 0 6 7 3 6

14 11 15 11 12 9 7 (7) (7)

RH

sl. full sl. full

7:8

Chorus 3



1. 3. 5. 7.

GH

83 P.M. P.M. P.M. P.M.----- 84 P.M. P.M. P.M. P.M. P.M.

TAB

2 4 3 3 2 2 5 2 5 2 2 3 4

0 0 2 1 0 1 0 3 0 3 3 6 0 0 0 3 0 3 0 0 0 2 0

RH

83 P.M. P.M. P.M. P.M.----- 84 P.M. P.M. P.M. P.M. P.M.

TAB

2 4 3 3 2 2 5 2 5 2 2 3 4

0 0 2 1 0 1 0 3 0 3 3 6 0 0 0 3 0 3 0 0 0 2 0

2. 4. 6.

GH

87 P.M. 88 P.M.-----

TAB

2 4 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

87 P.M. 88 P.M.-----

TAB

2 4 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8.

GH

89

P

P

90

P

P

91

P

H

H

P.M.

P

P.M. --4

P

P

P.M. --4

H

H

TAB

2 4 3 5 8 7 0 0 6 7 6 0 3 0 6 0 3 6 0 5

0 0 2 1 3

RH

P

P

92

P

P

93

P

P

94

P

95

P

P.M.

P

P.M.

P

P

P.M.

P

P.M.

P

TAB

3 0 3 0 3 0 3 0 3 0 2 2

4 (4) 4 4 (4) 4 4 (4) 4 4 (4) 4 4 (4) 0 0

You wouldn't take a taxi, you said you couldn't stay
You drink and drink and drive almost every day
Your life speeds through your mind faster than you drive
Living on a shoestring all your fucking life
Your friends say you need help, you tell them that you're fine
As you tip the bottle and swallow some cheap wine
You're a living time bomb waiting to explode
You'll just be a statistic when you're dead and cold!

Every time you drink and drive
You always think that you'll survive
'Til your car is crushed and bent
Impact is imminent
Sirens fill the streets aloud
It always draws the biggest crowd
They peel your body off cement
Impact is imminent!

The daily obituaries reveal
More and more fools climbed behind the wheel
Thinking they were sober enough to drive
They didn't know they'd never come back alive
A bad case of double vision
Led straight onto a head-on collision
Passed out and crossed the double line
How can anyone be so asinine?

Blind drunk and hauling ass
He got airborne off an overpass
He never knew he left the ground
Like a warhead target bound
You can't correct your fatal mistake
When you're the guest of honor at your own wake
Thought he could fly 'til he hit cement
Impact is imminent!

Drunken time bombs set to detonate
When happy hour's over they're off to celebrate
Their vision's but a blur, they barely see the road
Been drinking for so long they're starting to erode
A fucking drunken lush climbs into his car
Kills you in an instant coming from the bar
An alcoholic bum hits you from behind
A child and his mother run down in their prime!

Every time you drink and drive
You always think that you'll survive
'Til your car is crushed and bent
Impact is imminent
Sirens fill the streets aloud
It always draws the biggest crowd
They peel your body off cement
Impact is imminent!

Blind drunk and hauling ass
He got airborne off an overpass
He never knew he left the ground
Like a warhead target bound
You can't correct your fatal mistake
When you're the guest of honor at your own wake
Thought he could fly 'til he hit cement
Impact is imminent!



9 10 11 12

GH

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4

tr

TAB

0-0 3-2 0-0 5-4 0-0 3-2-0 3-2 3 0-0 3-2 0-0 5-4 0-0 3-2-0 3 0(2)

RH

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4

tr

TAB

0-0 3-2 0-0 5-4 0-0 3-2-0 3-2 3 0-0 3-2 0-0 5-4 0-0 3-2-0 3 0(2)

Verse

GH

P.M.-----

P.M. P.M.

P.M.-----

P.M.-----

RH

P.M.-----

P.M. P.M.

P.M.-----

P.M.-----

The image displays a musical score for the song "The Wind" by The Beatles. It includes two staves: a guitar (GH) staff and a right-hand piano (RH) staff. The guitar part is written in treble clef with a key signature of one sharp (F#). The right-hand piano part is also in treble clef with the same key signature. The score is divided into two systems, each containing a musical staff and a corresponding guitar tablature (TAB) staff. The first system covers measures 18 to 21, and the second system covers measures 22 to 25. The guitar part features a repeating melodic line in the first system and a more complex, rhythmic pattern in the second system. The right-hand piano part provides a steady accompaniment with a repeating eighth-note pattern. The score includes various musical notations such as notes, rests, and dynamic markings like "P.M." (Piano Moderato). The guitar tablature uses numbers 0-5 to indicate fret positions and includes a "4(4)" marking for a double bar. The right-hand piano part includes a "4(4)" marking for a double bar and a "17\~" marking for a trill.

Instrumental



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar (GH), harmonica (H), and right-hand piano (RH). The tempo is marked as 4x with a quarter note equal to 187 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4.

Guitar (GH): The guitar part begins with a treble clef and a key signature of one sharp. It features a melodic line with slurs and a double bar line at measure 23. The melody continues through measures 24, 25, 26, 27, and 28. The guitar part is marked with "sl." (softly) and "4x" (four times).

Harmonica (H): The harmonica part is indicated by "H" above the staff. It plays a simple harmonic accompaniment, marked with "P.M." (Piano Moderato) and "H" (Harmonica).

Right Hand Piano (RH): The right-hand piano part is indicated by "RH" and "T.A.B." (Tuning A B). It features a complex melodic line with slurs and a double bar line at measure 23. The melody continues through measures 24, 25, 26, 27, and 28. The right-hand piano part is marked with "sl." (softly).

The score is presented in a clear, professional layout with a white background and black text. The musical notation is standard, including notes, rests, and bar lines. The overall style is clean and modern, typical of contemporary sheet music publications.

$\frac{H}{G}$

RH

Gary Solo

 $\frac{H}{G}$

RH

Impaler by Exodus

The image displays a musical score for guitar, organized into two systems. Each system consists of a Grand Staff (GH) and a Right Hand (RH) section.

System 1 (Measures 35-37):

- GH (Grand Staff):**
 - G (Treble Clef):** Measures 35-37. Measure 35 starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'P' (piano) and 'full'. Measure 36 has a whole rest followed by a quarter note. Measure 37 continues the sequence with a 13:12 ratio indicated.
 - B (Bass Clef):** Measures 35-37. Measure 35 has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'P' and 'full'. Measure 36 has a whole rest followed by a quarter note. Measure 37 continues the sequence with a 13:12 ratio indicated.
- RH (Right Hand):**
 - G (Treble Clef):** Measures 35-37. Measure 35 has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'H' (half) and 'P.M.' (Pedal Point). Measure 36 has a whole rest followed by a quarter note. Measure 37 continues the sequence with a 13:12 ratio indicated.
 - B (Bass Clef):** Measures 35-37. Measure 35 has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'H' and 'P.M.' (Pedal Point). Measure 36 has a whole rest followed by a quarter note. Measure 37 continues the sequence with a 13:12 ratio indicated.

System 2 (Measures 38-40):

- GH (Grand Staff):**
 - G (Treble Clef):** Measures 38-40. Measure 38 starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'H' and 'P'. Measure 39 has a whole rest followed by a quarter note. Measure 40 continues the sequence with a 3:2 ratio indicated.
 - B (Bass Clef):** Measures 38-40. Measure 38 has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'H' and 'P'. Measure 39 has a whole rest followed by a quarter note. Measure 40 continues the sequence with a 3:2 ratio indicated.
- RH (Right Hand):**
 - G (Treble Clef):** Measures 38-40. Measure 38 has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'H' and 'P.M.' (Pedal Point). Measure 39 has a whole rest followed by a quarter note. Measure 40 continues the sequence with a 3:2 ratio indicated.
 - B (Bass Clef):** Measures 38-40. Measure 38 has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with dynamic markings 'H' and 'P.M.' (Pedal Point). Measure 39 has a whole rest followed by a quarter note. Measure 40 continues the sequence with a 3:2 ratio indicated.

Bridge

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar (GH), harmonica (H), and right-hand piano (RH) parts. The guitar part (top staff) begins with a treble clef and a key signature of one sharp (F#). It includes a melody line with a "P" (piano) marking and a "full" dynamic marking, followed by a series of chords and a final "4x" (four times) marking. The harmonica part (middle staff) is written in a single line with a treble clef and a key signature of one sharp. It includes a melody line with a "P" (piano) marking and a "full" dynamic marking, followed by a series of chords and a final "4x" (four times) marking. The right-hand piano part (bottom staff) is written in a single line with a treble clef and a key signature of one sharp. It includes a melody line with a "P" (piano) marking and a "full" dynamic marking, followed by a series of chords and a final "4x" (four times) marking. The score is divided into three measures, each containing a different musical phrase. The first measure is marked with a "P" (piano) and a "full" dynamic marking. The second measure is marked with a "P.M." (piano mezzo) and a "full" dynamic marking. The third measure is marked with a "P.M." (piano mezzo) and a "full" dynamic marking. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

Andy Sneap Solo

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system covers measures 43 to 44, and the second system covers measures 45 to 46. The guitar part (GH) is written in treble clef with a key signature of one sharp (F#). It features a repeating eighth-note pattern in measures 43 and 44, followed by a melodic phrase in measure 45. The right-hand piano part (RH) is written in treble clef with a key signature of one sharp. It features a complex melodic line with triplets and slurs in measures 43 and 44, and a final melodic phrase in measure 45. The tablature (TAB) for the guitar is provided below the staff, showing fret numbers and fingerings. The right-hand piano part includes a detailed fingering chart for the right hand, showing finger numbers (1-5) and fingerings for each note.

GH

43 H H H H

44 H H H H

H P.M.-----4 H P.M.-----4 H P.M.-----4

TAB

0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 5 4 4 4
3 2 0 2

RH

14-16-17 15-16-15 17 15-16-18-16-15 17 15-16-18-16-15 17 15-16-18-16-15 16-14-13 14-13

GH

45 H H H

46 H

H P.M.----- H P.M.----- H P.M.-----

TAB

0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 5 4 4 4
3 2 0 2

RH

P P H H P H P H

P P H H P H P H

TAB

12 11 14 11 12 11 12 11 14 11 12 11 12 11 14 11 12 11 12 11

GH

47 H H H

48 H

49 H H

H P.M.----- H P.M.----- P.M.----- H H P.M.----- H P.M.-----

TAB

0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 5 4 4 4
3 2 0 2 0 2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2

RH

full full full

full full full

TAB

16 (16) 17 (16)(16) 17 16 (16) 17 16 14 17 14 16 14 17 14 13 14 13 13 13 14 16 14 15

Bridge

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The first system covers measures 50 to 52, and the second system covers measures 53 to 55. The score is written for a guitar, with a Grand Staff (GH) and a Right Hand (RH) staff. The GH staff uses a treble clef and a key signature of one sharp (F#). The RH staff uses a bass clef and a key signature of one sharp (F#). The score includes guitar tablature (TAB) and fingerings (F) for both hands. The tempo is marked as 170 beats per minute (♩ = 170). The score is divided into two systems, with the first system ending at measure 52 and the second system starting at measure 53. The score is written for a guitar, with a Grand Staff (GH) and a Right Hand (RH) staff. The GH staff uses a treble clef and a key signature of one sharp (F#). The RH staff uses a bass clef and a key signature of one sharp (F#). The score includes guitar tablature (TAB) and fingerings (F) for both hands. The tempo is marked as 170 beats per minute (♩ = 170). The score is divided into two systems, with the first system ending at measure 52 and the second system starting at measure 53.

Chorus

4x

GH

56 3 3 3 57 3 3 3 58 3 3 3 59 3 3

P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

0-0-0-0-0-0-0-0-0 1 0-0-0-0-0-0-0-0-0 3 0-0-0-0-0-0-0-0-0 5 0-0-0-0-0-0-0-0-0 7 0-0-0-0-0-0-0-0-0 9 9

RH

P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

0-0-0-0-0-0-0-0-0 3 0-0-0-0-0-0-0-0-0 5 0-0-0-0-0-0-0-0-0 7 0-0-0-0-0-0-0-0-0 9 9

Gary Solo

w/ wah

GH

60 3 3 61 3 3 62 3 3

H P H sl. H P

7 (7) 7-8 9 6-7 6 6 7 7-9 7 6 6-7 6 6 (6) 5 5 5

RH

H P P P H P

P.M. ----- P P.M. ----- P P.M. ----- P P.M. ----- H P.M. ----- P P.M. -----

TAB

5-7 0-0-0-0-3 0-0-0-0-0 5 0 0 0 0 0 3 0 0 0 0 0 5-7 0-0-0-0-3 0-0-0-0-0

GH

63 *sl.* 64 *full* 65 66 *sl.* *P*

PH-----

sl. *full* *P* *sl.* *P*

RH

P *P* *H* *P* *P* *P* *H* *P*

P.M.

P.P.M.----- *P* *H.P.M.*----- *P.P.M.*----- *P.P.M.*----- *P.P.M.*----- *H.P.M.*----- *P.P.M.*-----

5-7 (7) 9<21> (9) (9) 10 (10) 8 7 8 7 9 8 10 8 7 8 7 9 9

5-0-0-0-0-0 7-5-0 0 5-7 0-0-0-0-3-0-0-0-0 5-0-0-0-0-3-0-0-0-0 5-7 0-0-0-0-3-0-0-0-0

GH

67 *full* 68 *sl.* 69 *sl.* *sl.* *sl.*

full *sl.* *sl.* *sl.*

TAB (9) (9) 9 7 9 5 7 11 11 11 12 11 12 11 9 9 9 10 9 10 9

RH

P *P* *H* *P* *P* *P* *P*

P.P.M.----- *P.P.M.* *H.P.M.*----- *P.P.M.*----- *P.P.M.*----- *P.P.M.*-----

5-0-0-0-0-0 7-5-0 0 5-7 0-0-0-0-3-0-0-0-0 5-0-0-0-0-3-0-0-0-0


~~~~~

RH

76 77 78 79 80

1. 2.

GH

P.M.---+ P.M.---+ P.M.---+ P.M.---+ P.M.---+

TAB

5 6 7 9 5 4 2 2

3 0-0-0 4 0-0-0 5 0-0-0 6 0-0-0 7 0-0-0 3 2 0 0

RH

P.M.---+ P.M.---+ P.M.---+ P.M.---+ P.M.---+

TAB

5 6 7 9 5 4 2 2

3 0-0-0 4 0-0-0 5 0-0-0 6 0-0-0 7 0-0-0 3 2 0 0

12\

Chorus

81 82 83 84 4x

GH

P.M.-----+ P.M.-----+ P.M.-----+ P.M.-----+

TAB

3 5 7 9 9

1 3 5 7 7

0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0

RH

P.M.-----+ P.M.-----+ P.M.-----+ P.M.-----+

TAB

3 5 7 9 9

1 3 5 7 7

0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0

Rick Solo

w/ wah

GH

85 3 3 3 3 86 3 3 3 3 87 3 3 3 3

H P P P P H P

H P.M.----- P P.M.----- P P.M.----- P P.M.----- H P.M.----- P P.M.-----

TAB

5-7 0-0-0-0-3 0-0-0-0-0 5-0 0-0-0-0-3 0-0-0-0-0 5-7 0-0-0-0-3 0-0-0-0-0

RH

w/ wah

3 3

H P P P H P H P

19-15-0 10 10 0-8 7-8-7 9 7 9-7 9-8 9 (9) 7-9 7-8-7 9 8-10 7-8-7 10-7

GH

88 3 3 3 89 3 3 3 3 90 3 3 3 3

P P H P P P P

P P.M.----- P P.M. H P.M.----- P P.M.----- P P.M.----- P P.M.-----

TAB

5-0 0-0-0-0-0 7-5 0 5-7 0-0-0-0-3 0-0-0-0-0 5-0-0-0-0-3 0-0-0-0-0

RH

full full

H P sl. H P

10 10 (10) 8-10 8 7 8-7 9 (9) 8-10 8 7 (7)-8-7 9-11-9 (9)

## Impaler by Exodus

GH

98 3 3 3 3 99 3 3 3 3 100 3 3 3

P P P.M.----- P P.M.----- H P.M.----- P P.M.----- P P.M.----- P P.M.

TAB

5 0 0 0 0 3 0 0 0 0 0 5 7 0 0 0 0 3 0 0 0 0 0 5 0 0 0 0 0 7 5 0 0

full full full full

full P full P full P

1 1/2 w/bar-----

RH

full full full full

P full P full P

1 1/2 -2 1

TAB

17 17 17 17 17=(17)-15-15-15-17=(17)15 17 15-17=(17)-15 17 15-17=(17)-15-17 <16> (<16>)

GH

101 3 3 102 3 3 103 3 3 104 105

P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

TAB

5 3 0 0 0 6 4 0 0 0 7 5 0 0 0 8 0 0 0 9 7 0 0 0 5 3 4 2 0 2 0 12

RH

P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

TAB

5 3 0 0 0 6 4 0 0 0 7 5 0 0 0 8 0 0 0 9 7 0 0 0 5 3 4 2 0 2 0 12

## Outro

1.

 $\frac{I}{G}$ 

RH

2.

Sustain by picking ad lib

HG

RH

Comes from the land where night is day  
The people live in fear  
Been this way for oh so long  
Another four thousand tears  
Every day he hunts to kill  
You know he can't help himself  
Same routine time after time  
A way to seize the wealth

Drinking blood don't mean a thing  
Life means even less  
Impale your wife, slay your son  
Another gory mess  
Born in hell, left to die  
Now out for all your blood  
Living his life day to day  
To stake you to the mud

What you see, he don't care  
Now you bleed, start to stare  
Cut you down, rip you up  
Watching warm blood run

Crush your skull, strike him well  
When you land, just impaled  
Freshly done, there's no hope  
Watching warm blood run

What you see, he don't care  
Now you bleed, start to stare  
Freshly done, there's no hope  
Watching warm blood run

Impaler!  
Impaler!

Impaler!  
Impaler!

# The Last Act of Defiance

## Exodus

Fabulous Disaster

Lyrics by Steve Souza and Gary Holt

Music by Gary Holt  
Transcribed by Krigen Lum

Gary Holt

\*Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

♩ = 216

Rick Hunolt

\*Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

Intro

1.

2.

\*Tuning on the recording is 25 cents below E Standard.

Gary Holt

*mf*

P.M. -4

P.M. -4

P.M. -4

P.M. -4

P.M. -4

P.M. -4

TAB

7

6

0

0

3

0

0

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Rick Hunolt

*mf*

P.M. -4

TAB

7

6

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Verse

%%  
%

10x

sl.

sl.

sl.

GH

P.M.

P.M.

P.M.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

P.M.-----4

TAB

7

6

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RH

P.M.

P.M.

P.M.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

P.M.-----4

TAB

7

6

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# The Last Act of Defiance by Exodus

8 *sl.* *sl.* 9 *sl.* *sl.* *sl.* 10 *sl.* *sl.* 11 *sl.* *sl.* *sl.* 3x

4x

GH

*sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.*

TAB

5 6 2 5 6 5 (5) 6 6 7 7 8 5 6 2 5 6 5 (5) 6 6 7 7 8 5 6 2 5 6 5 (5) 6 6 7 7 8 5 6

3 4 0 0 3 4 0 3 (3) 4 0 4 5 0 5 6 (3) 4 0 4 5 0 5 6 (3) 4 0 4 5 0 5 6

RH

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.*

TAB

5 6 2 5 6 5 (5) 6 6 7 7 8 5 6 2 5 6 5 (5) 6 6 7 7 8 5 6 2 5 6 5 (5) 6 6 7 7 8 5 6

3 4 0 0 3 4 0 3 (3) 4 0 4 5 0 5 6 (3) 4 0 4 5 0 5 6 (3) 4 0 4 5 0 5 6

## Pre-Chorus

12 13 14 15 *sl.* *sl.* *sl.*

GH

P.M.----- P.M. P.M. P.M.----- *sl.* P.M. *sl.* P.M. *sl.*

TAB

2 5 2 5 6 6 7 7 8 2 5 6 6 7 7 8

0 0 0 0 0 0 0 0 4 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 3 4 0 4 5 0 5 6

RH

P.M.----- P.M. P.M. P.M.----- *sl.* P.M. *sl.* P.M. *sl.*

TAB

2 5 2 5 6 6 7 7 8 2 5 6 6 7 7 8

0 0 0 0 0 0 0 0 4 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 3 4 0 4 5 0 5 6

# The Last Act of Defiance by Exodus

1. *sl.* *sl.* *sl.*

GH

16 17 18 19

P.M.----- P.M. P.M. P.M.----- *sl.* P.M. *sl.* P.M. *sl.*

TAB

2 0 0 0 0 0 0 0 7 6 0 0 3 0 0 2 0 0 0 0 0 0 0 0 8 7 7 6 6 5 6 5 0 5 4 0 4 3

RH

P.M.----- P.M. P.M. P.M.----- *sl.* P.M. *sl.* P.M. *sl.*

TAB

2 0 0 0 0 0 0 0 7 6 0 0 3 0 0 2 0 0 0 0 0 0 0 0 8 7 7 6 6 5 6 5 0 5 4 0 4 3

Da Double Coda

Da Coda

2. **Chorus 1** D.S. al Coda **4x**

GH

20 21 22

*sl.* *sl.* *sl.* P.M. *sl.* P.M. *sl.* P.M. -- P.M. -- P.M. -- P.M. --

TAB

4 5 5 6 6 7 2 3 0 3 4 0 4 5 7 6 0 0 3 0 0 5 4 0 0 2 0 0 0 0

RH

*sl.* *sl.* *sl.* P.M. *sl.* P.M. *sl.* P.M. -- P.M. -- P.M. -- P.M. --

TAB

4 5 5 6 6 7 2 3 0 3 4 0 4 5 7 6 0 0 3 0 0 5 4 0 0 2 0 0 0 0

## Chorus 2



1-3

4.

Feedback before first note

w/bar -----|

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar (GH) and piano (RH). The guitar part is written in standard notation on a single staff, while the piano part is written in standard notation on a single staff. The guitar part includes a capo on the 4th fret, indicated by a "4" at the beginning of the staff. The piano part is written in a simplified notation, using numbers 0-7 to represent fingerings. The score is divided into two systems, each containing a guitar staff and a piano staff. The first system covers measures 23 to 25, and the second system covers measures 26 to 28. The guitar part features a repeating rhythmic pattern of eighth notes, while the piano part features a repeating rhythmic pattern of eighth notes. The piano part includes a section labeled "w/bar" (with bar) in measures 26 and 27, which is a common technique for creating a sustained sound in piano accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Allow other strings to ring out and feedback

w/bar

# The Last Act of Defiance by Exodus

GH

w/bar ----- 4

1 1/2

1 1/2

1 1/2

29 30 31

-3

-3 -5

-3 -5

RH

sl. sl. sl.

P.M. P.M. P.M.

P.M.----- 4

P.M. - 4 P.M. - 4

TAB

22 (22) (22) (22) (22) 22 (22) (22) 22

5 6 6 7 7 8 2 0 0 0 0 0 0 0 7 5 0 0

3 4 4 5 5 6 0 0 0 0 0 0 0 6 0 0 0

GH

Whammy bar torture Pull back on bar until strings touch pickups

w/bar ----- 4

1 1/2

1 1/2

full

32 33 34

-5 -3 -5 -5 -8 3 -3

full

RH

sl. sl. sl.

P.M.----- 4

sl. P.M. sl. P.M. sl.

P.M.----- 4

TAB

(22) (22) 22 (22) (22) 22 (22) (22) (22) 22 (22) (22)

2 8 7 7 6 6 2 0 0 0 0 0 0 0 0 0 0 0

0 6 5 0 5 4 0 4 3 0 0 0 0 0 0 0 0

## The Last Act of Defiance by Exodus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves: a top staff for guitar (GH), a middle staff for harmonica (TAB), and a bottom staff for right-hand piano (RH). The guitar part includes fret numbers (35, 36, 37) and a "w/bar" (whole bar) instruction. The harmonica part includes fret numbers (22, 15, 14) and a "full" instruction. The piano part includes a "P.M." (Piano Moderato) instruction and a "sl." (slur) instruction. The score is written in treble clef and includes a key signature of one sharp (F#).

[illegible]

Rick Solo

GH

42 *sl.* 43 *sl.* 44

P.M.----- P.M.-- P.M.-- P.M.-----

RH

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

4 2 2 2 2 2 2 2 5 4 3 2 2 2 0 0 0 4 2 2 2 2 2 2 2

GH

45 *sl.* *sl.* *sl.* 46 47 *sl.*

*sl.* P.M. *sl.* P.M. *sl.* P.M.----- *sl.* P.M.-- P.M.--

RH

P.M.----- P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

4 5 2 3 3 5 6 3 4 4 6 7 4 5 4 2 2 2 2 2 2 2 2 5 4 3 2 2 2 0 0 0

GH

48 49 *sl.* *sl.* *P* 50

P.M.----- *sl.* P.M. *sl.* P.M. *P* P.M.-----

RH

*P P P H P* *~~~~~* *~~~~~*

TAB

4 2 2 2 2 2 2 2 5 4 3 2 4 3 1 1 3 2 0 4 2 2 2 2 2 2 2 2 16 14 15 16 16

# The Last Act of Defiance by Exodus

GH

51 *sl.* 52 53 *sl.* *sl.* *sl.*

*sl.* P.M. -4 P.M. -4 P.M. -----4 *sl.* P.M. *sl.* P.M. *sl.*

TAB 5 4 2 2 2 0 0 0 4 2 2 2 2 2 2 2 4 5 3 5 6 4 6 7 2 3 3 4 4 4 5

RH

full P P P P P P P 1½

full P P P P P P 1½

TAB 15 14 14 17 (17) (17) 14 19 15 14 17 15 14 17 15 14 17 15 14 16 15 14 19 14 15 16 (16) (16) (16) 4

GH

54 55 56 57 *sl.* *sl.* *sl.*

P.M. -----4 *sl.* P.M. -4 P.M. P.M. -----4 *sl.* P.M. *sl.* P.M. *sl.*

TAB 4 2 2 2 2 2 2 2 5 4 3 2 2 2 0 0 4 2 2 2 2 2 2 2 2 4 5 3 5 6 4 6 7 2 3 3 4 4 4 5

RH

3 Last note held over bar line

TAB 7 6 6 6 2 4 6 4 2 4 5 2 4 5 2 4 2

# The Last Act of Defiance by Exodus

## Bridge

GH

58 59 H 60 H 61 H H

P.M. ----- P.M. H P.M. ----- P.M. H P.M. ----- P.M. H P.M. H P.M.

TAB

2 0 0 0 0 0 2 0 2 0 0 0 0 0 5 3 0 5 3 4 0 0 0 0 0 7 5 0 7 7 0 0 5 6 0 0 7 7 0 0 5 6 0 0

RH

H H H H H H H H

P.M. ----- P.M. H P.M. ----- P.M. H P.M. ----- P.M. H P.M. H P.M.

TAB

2 0 0 0 0 0 2 0 2 0 0 0 0 0 5 3 0 5 3 4 0 0 0 0 0 7 5 0 7 7 0 0 5 6 0 0 7 7 0 0 5 6 0 0

## D.S.S. al Double Coda

4.

Backwards reverb effect

GH

62 H 63 H H

H H P.M. H P.M.

TAB

7 7 7 7 7 7 5 6 5 6 0 0 5 6 0 0

RH

H H H

H H P.M. H P.M.

TAB

7 7 7 7 7 7 5 6 5 6 0 0 5 6 0 0

## Chorus 3

1-3 4.

GH

64 65 66

P.M. P.M. P.M. P.M. P.M.

TAB

7 6 0 0 3 0 0 5 4 0 0 0 0 0 5 4 0 0 0

RH

P.M. P.M. P.M. P.M. P.M.

TAB

7 6 0 0 3 0 0 5 4 0 0 0 0 0 5 4 0 0 0 9 7



The prison system, inherently unjust and inhumane, is the ultimate expression of injustice and inhumanity in the society at large. Those of us on the outside do not like to think of wardens and guards as our surrogates, yet they are. And they are intimately locked in a deadly embrace with their human captives behind prison walls. By extension, so are we. The terrible double meaning is thus imparted to the original question of human ethics: "Am I my brother's keeper?"

The second of February, 1980  
Began three days of misery  
A scene of retaliation  
Epitomizing violence, horror, and vindication  
Thieves, murderers, and rapists  
Inundated their prison like homicidal sadists  
Guards and convicts alike would pay the price  
To them the electric chair would look like paradise  
Only degradation, torture, and cremation would suffice

A sea of agony rolled in like the coming of the tide  
The more fortunate escaped the insanity through suicide  
The screams of the dying would haunt the living to the grave  
Survivors of the riot relive the nightmare every day

The last act of defiance  
The last act of defiance

With a never-ending appetite  
Barbiturates set them off like dynamite  
Eradicating informants  
Acetylene torches dealt the punishment  
Melted from skin to bone  
The fire silenced their screams to moans  
Smoke filled the air from bodies set aflame  
Begging for mercy, but their words were spoken in vain  
They weren't allowed to perish until they cherished all the pain

A sea of agony rolled in like the coming of the tide  
The more fortunate escaped the insanity through suicide  
The screams of the dying would haunt the living to the grave  
Survivors of the riot relive the nightmare every day

The last act of defiance  
The last act of defiance

Guards they had taken hostage  
Were to blame for pushing them over the edge  
Their brutality would be their demise  
Like sharks in a frenzy they lashed out at their prize

When the madness had ended  
The gore was too intense to be comprehended  
No one explained the real reason why  
For cruelty of a few, so many should die  
They knew of the flaws, but still insist the cause was justified

A sea of agony rolled in like the coming of the tide  
The more fortunate escaped the insanity through suicide  
The screams of the dying would haunt the living to the grave  
Survivors of the riot relive the nightmare every day

The last act of defiance  
The last act of defiance

## Impact Is Imminent

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GH

5 6

P.M. P.M. P.M. P.M. P.M. P.M.

RH

P.M. ----

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

(7) (5) (7) (5) 0 0 7 5

GH

7 8 9

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

RH

P.M. --- P.M. --- P.M. ---

TAB

0 0 3 0 0 6 0 6 0 0 6 0 1 0 0 0 0 0 3 0 0 6 0 6

(7) (5) (7) (5) 0 0 7 5 (7) (5) (7) (5) 0 0 7 5 (7) (5) (7) (5) 0 0 7 5

GH

10 11 12

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

RH

P.M. --- P.M. --- P.M. ---

TAB

0 0 6 0 0 1 0 0 0 0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

(7) (5) (7) (5) 0 0 7 5 (7) (5) (7) (5) 0 0 7 5 (7) (5) (7) (5) 0 0 7 5

GH

13

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

14

RH

P.M. -----

P.M. -----

P.M. -----

P.M. -----

15

P.M.

P.M. -

P.M. - -

P.M. -

P.M. -

P.M. - -

16

17

18

RH

P.M. -

P.M. -

P.M. -

P.M. -

GH

19 20 21 22

P.M. P.M. -1 P.M. -1 P.M. -1 P.M. -----1

Overdub

sl. sl. sl.

**f**

sl. sl. sl.

RH

P.M. -1 P.M. -1 P.M. -1 P.M. -1

(0) (0) 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0 0 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

(7) (5) 0 0 1 (3) 3 0 5 (5) 3 (3) 5 0 7 5 (7) (5) (7) (5) 0 0 5

GH

23 24 25 26

P.M. P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M.

RH

P.M. -1 P.M. -1 P.M. -1 P.M. -1

(0) (0) 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0 0 0 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

(7) (5) 0 0 5 (5) 3 0 8 (8) 6 (6) 0 0 7 5 (7) (5) (7) (5) 0 0 5

GH

27 28 29 30

P.M. P.M. -1 P.M. --1 P.M. -1 P.M. -----1

RH

P.M. -1 P.M. -1 P.M. -1

TAB

(0) 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0 0 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

(7) (7) 3 (3) 3 5 (5) 5 7 (7) (7) 0

0 0 1 3 0 3 0 5 0 5 0 0 0 0 0

GH

31 32

P.M. P.M. P.M. P.M. P.M.

RH

P.M. P.M. P.M. P.M. P.M.

TAB

(0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

GH

33 34 35 36

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

RH

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0 0 0 3 0 0 6 0 6 1 3 0

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0 0 0 3 0 0 6 0 6 1 3 0

Verse



GH

37 38

P.M. P.M. P.M. P.M. P.M.

RH

TAB

(0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

GH

39 40

P.M. P.M. P.M. P.M. P.M. P.M.

RH

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

GH

41 42

P.M. P.M. P.M. P.M. P.M. -----

RH

TAB

0 0 3 0 0 6 0 6 0 0 6 0 1 1 1 0



GH

43

44

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

RH

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

GH

45

46

P.M. P.M. P.M. P.M. P.M.-----

TAB

0 0 3 0 0 6 0 6 0 0 6 0 1 1 1 0

RH

P.M. P.M. P.M. P.M. P.M.-----

TAB

0 0 3 0 0 6 0 6 0 0 6 0 1 1 1 0

Pre-Chorus

GH

47 48 49

*let ring -4*

P.M. P.M. P.M. P.M. P.M. P.M. --4 P.M. P.M. P.M.

RH

*let ring -4*

P.M. P.M. P.M. P.M. P.M. --4 P.M. --4 P.M. P.M. P.M.

TAB

(0) 0 3 0 4 0 3 0 3 0 5 3 0 6 0 0 0 0 3 0 4 0 3 0

GH

50 51 52

*sl.*

*let ring -4*

P.M. *sl.* P.M. P.M. P.M. P.M. P.M.

RH

*sl.*

P.M. *sl.* P.M. P.M. P.M. P.M. P.M. --4 *let ring -4*

TAB

3 0 5 5 7 3 5 0 (0) 0 3 0 4 0 3 0 3 0 5 0 6 0 0 0

## Only Death Decides by Exodus

[illegible]

## Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It is divided into two main sections: "GH" (Guitar) and "RH" (Right Hand). The "GH" section features a treble clef and a key signature of one flat (B-flat). The music is written in a 6/8 time signature. The "RH" section features a treble clef and a key signature of one flat (B-flat). The music is written in a 6/8 time signature. The score includes guitar tablature for both hands, with fret numbers indicated by numbers on the lines. The "GH" part includes a "P.M." (Palm Mute) instruction. The "RH" part includes a "P.M." (Palm Mute) instruction. The score is divided into measures, with measure numbers 57, 58, 59, and 60 indicated at the top. The "GH" part includes a "P.M." (Palm Mute) instruction. The "RH" part includes a "P.M." (Palm Mute) instruction. The score is divided into measures, with measure numbers 57, 58, 59, and 60 indicated at the top.

GH

61 62 63 64

P.M. P.M.-1 P.M.--1 P.M.-1 P.M.-----1

TAB

(0) 0 0 1 2-3 0 0 0 0 3 5 6 5 3 1 0 0 0 0 1 2-3 0 0 0 0 3 5 6 5 3 1 0

Overdub

sl. sl. sl.

TAB

7 7 9 9 5 5 5 5 7 7 7 (7) 5 5 7 7 3 3 3 3 5 5 5 (5)

RH

P.M.-1 P.M.-1 P.M.-1 P.M.-1

TAB

(7) (7) 3 (3) 5 (5) 7 (7) (7) 7 5 (5) (5) 0 0 1 (1) 3 0 3 (3) 5 5 0 5 (5) (5) 0 0 7 5

## Da Coda

[illegible]

GH

69 70 71 72

P.M. P.M. --+ P.M. --+ P.M.

RH

P.M. --+ P.M. --+ P.M. --+

full

full

13

GH TAB (0) 0 0 1 2 3 0 0 0 0 3 5 6 5 3 1 0 0 0

RH TAB (7) (5) (7) 3 (3) 3 5 (5) 5 7 0 5 13

**Rick Solo**

GH

73 74

P.M. P.M. P.M. P.M. P.M.

RH

P

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

13 13 13 13 (13) 10 13 10 12 (12) (12) 10 13 12

GH TAB (0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

RH TAB (13) (13) (13) 13 (13) 10 13 10 12 (12) (12) 10 13 12



79

GH

P.M. P.M. P.M. P.M. P.M. -----4

80

8va

P H H H P P full

RH

15 13 17 13 15 17 13 15 17 13 15 13 15 17 (17) 15 (15) (15) 3

81

GH

P.M. P.M. P.M. P.M. P.M. P.M.

82

P

RH

P.M. P.M. P P.M. -----4 P.M. P.M.

83 84

GH

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

RH

P

P.M. P.M. P P.M.-----4 P.M. P.M.

TAB

(3) 0 5 0 3 0 5 3 0 6 0 5 0 3

85 86

GH

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0

RH

P

P.M. P.M. P P.M.-----4 P.M. P.M.

TAB

(3) 0 5 0 3 0 5 3 0 0 5 0 4 0 3 3



GH

87

P.M.

P.M.

P.M.

88

RH

P

full

P.M.

P.M.

P

P.M.

full

TAB

0 0 3 0 0 6 0 6 0 0

3 0 5 0 3 0 0 13 12 (13) (12) (13) (12) 0 0

⊕

GH

89

P.M.

P.M. ---- 1

P.M. ---- 1

90

RH

P.M. ---- 1

P.M. ---- 1

P.M. ---- 1

TAB

(0) 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

(0) 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

7 5 (7) 3 1 (3) 3 0 5 3 (5) 0 3 0

5 (5) 0 0 1 (1) 3 0 3 (3) 0 3 0

Instrumental

GH

91 92 93

P.M. P.M. P.M. P.M. P.M. --+ P.M. P.M.

RH

TAB

3 0 1 3 3 6 3 3 1 3 3

3 0 0 0 0 0 0 0 0 0 0

GH

94 95 96

P.M.-----+ H P P.M.-----+ P.M. P.M. P.M. P.M. P.M. --+ H P H P P.M.-----+

RH

TAB

0 0 0 0 0 3 4 3 0 1 3 3 6 3 3 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

97 98

P.M. P.M. P.M.-----+ 20\ 20\ 16\ 16\

RH

TAB

3 0 1 3 3 0 0 0 0 0 0 0 0 0 0 0 0

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

99 100

P.M. P.M. P.M. P.M. P.M.-----

TAB

3 0 0 1 0 3 0 6 0 3 0 0 0

RH

P.M. P.M. P.M. P.M. P.M.-----

TAB

3 0 0 1 0 3 0 6 0 3 0 0 0

GH

101 102

P.M. P.M. P.M.----- H P H P P.M.----- 3x

TAB

3 0 0 1 0 3 0 0 0 0 0 0 0 3 0 3 4

RH

P.M. P.M. P.M.----- H P H P P.M.-----

TAB

3 0 0 1 0 3 0 0 0 0 0 0 0 3 0 3 4

GH

103 104 105

P.M. P.M. P.M. P.M. P.M. ---

TAB

3 0 0 1 0 3 0 6 0 3 0 3 0 20

RH

P.M. P.M. P.M. P.M. P.M. ---

TAB

3 0 0 1 0 3 0 6 0 3 0 3 0 20

106 107 3x

GH

P.M. P.M. P.M. P.M.

TAB

RH

P.M. P.M. P.M. P.M.

TAB

108 109

GH

P.M. P.M. P.M. P.M.

TAB

RH

P.M. P.M. P.M. P.M.

TAB

20

# Only Death Decides by Exodus

\*Slide picking hand down string to create harmonics.

GH

110 111 112

3x

*tr* ①

*tr* ①

P.M. P.M. ----- P.M. P.M.

TAB

3 0 5 3 0 0 0 0 3 0 0 5 0 0 5 6 3 4

RH

P.M. P.M. ----- P.M. P.M.

TAB

3 0 5 3 0 0 0 0 3 0 0 5 0 0 5 6 3 4 3 0

## Gary Solo

GH

113 114 115 116

*tr* ①

*tr* ①

*tr* ①

*tr* ①

(5)(7) (5)(7) (5)(7) (5)(7) (5) 9 7

RH

P.M. P.M. ---- P.M. P.M. P.M. P.M. ---- P.M. P.M.

TAB

3 0 5 3 0 0 0 0 3 0 0 5 5 6 3 4 3 0 0 5 3 0 0 0 0 3 0 0 5 3 5 6 3 4

## Only Death Decides by Exodus

[illegible]

GH

123 124 125

P.M. -----|

PH -----|

1/2

1/2

RH

P.M. P.M. -----| P.M. P.M. P.M. P.M. P.M. -----|

TAB

3 5 5 3 5 5 3 0 3 5 4 (4) (4) 5 5 5 (5) 5 5 (5)

TAB

3 0 0 5 3 0 0 0 0 3 0 0 5 3 5 6 4 3 0 0 5 3 0 0 0 0

GH

126

full

SH -4

127

128

full

PH ----4

RH

P.M.

P.M.

P.M.

P.M. ----4

P.M.

P.M. -4

TAB

5 5=(5) 5 5 5 3

5 3-(3) 5 3 5-(5) 3

1 4 4 5-(5) 3

3 0 0 5 3 0 0 5 6 3 4

3 0 0 5 3 0 0 0 0 0 0

3 0 0 5 3 0 5 8 5

Bridge

GH

129

130

131

132

P.M. ----4

P.M.

P.M. -4

P.M. ----4

RH

P.M. ----4

P.M. ----4

P.M.

TAB

(3) 0 0 0 3 5 2

(2) 5 3 2 (2) 2 5 3

(3) 0 0 0 0 0 0 0 0 0 0 3 2 3

(5) 0 0 0 5 6 8

(8) 6 5 3 (3) 5 6 5

(5) 0 0 0 0 0 0 0 0 0 0 7 10 7

## Only Death Decides by Exodus

The image displays a musical score for the song "Only Death Defeats by Exodus". It is divided into two main sections: GH (Guitar) and RH (Right Hand). Each section contains a standard musical staff and a corresponding guitar/bass tab.

**GH (Guitar) Section:**

- Staff 1 (Musical):** Features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with measures 133, 134, 135, and 136 indicated above the staff. Wavy lines above the staff indicate bends or vibrato.
- Staff 2 (Tab):** Shows the guitar fretboard with fingerings (3, 3, 3, 5, 2, 5, 3, 2, (2), 3, 5, 5, (5), 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 2, 3).
- Staff 3 (Musical):** Continues the melody with similar notation and wavy lines.
- Staff 4 (Tab):** Shows the guitar fretboard with fingerings (7, 7, 8, 10, (10), 8, 7, 5, (5), 7, 8, 7, (7), 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 8, 5).

**RH (Right Hand) Section:**

- Staff 1 (Musical):** Features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with measures 133, 134, 135, and 136 indicated above the staff. Wavy lines above the staff indicate bends or vibrato.
- Staff 2 (Tab):** Shows the guitar fretboard with fingerings (3, 3, 3, 5, 2, 5, 3, 2, (2), 3, 5, 5, (5), 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 2, 3).
- Staff 3 (Musical):** Continues the melody with similar notation and wavy lines.
- Staff 4 (Tab):** Shows the guitar fretboard with fingerings (7, 7, 8, 10, (10), 8, 7, 5, (5), 7, 8, 7, (7), 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 8, 5).

The score includes a "P.M." (Palm Mute) instruction in measures 133, 134, 135, and 136, indicated by a dashed line and the text "P.M." below the staff.

The image displays a musical score for guitar, specifically measures 137 through 140. It is divided into two main sections: GH (Guitar Harmonic) and RH (Right Hand). Each section contains a standard musical staff and a corresponding TAB (Guitar Tablature) staff.

**GH (Guitar Harmonic) Section:**

- Measure 137:** The musical staff shows a half note G4 (first fret) with a wavy line above it indicating a harmonic. The TAB shows a (3) on the 3rd string, 0 on the 4th and 5th strings.
- Measure 138:** The musical staff shows a half note A4 (second fret) with a wavy line above it. The TAB shows a (2) on the 2nd string, 5 on the 3rd, 3 on the 4th, and 2 on the 5th string.
- Measure 139:** The musical staff shows a half note B4 (third fret) with a wavy line above it. The TAB shows a (3) on the 3rd string, 0 on the 4th and 5th strings.
- Measure 140:** The musical staff shows a half note C5 (fourth fret) with a wavy line above it. The TAB shows a (3) on the 3rd string, 0 on the 4th and 5th strings.

**RH (Right Hand) Section:**

- Measure 137:** The musical staff shows a half note G4 (first fret) with a wavy line above it. The TAB shows a (5) on the 5th string, 0 on the 4th and 3rd strings.
- Measure 138:** The musical staff shows a half note A4 (second fret) with a wavy line above it. The TAB shows a (8) on the 8th fret of the 5th string, 6 on the 4th, 5 on the 3rd, and 3 on the 2nd string.
- Measure 139:** The musical staff shows a half note B4 (third fret) with a wavy line above it. The TAB shows a (5) on the 5th string, 0 on the 4th and 3rd strings.
- Measure 140:** The musical staff shows a half note C5 (fourth fret) with a wavy line above it. The TAB shows a (5) on the 5th string, 0 on the 4th and 3rd strings.

The score includes various musical notations such as notes, rests, and wavy lines indicating harmonics. The TAB staff uses numbers to represent fret positions and parentheses to indicate specific string groupings or techniques.



GH

141

142

P.M. -----1

P.M.

P.M.

RH

TAB

(3) 3 0 0 0 3 5 2 (2) 5 3 2 (2) 2 5 0 0

(7) 0 0 0 7 8 10 (10) 8 7 5 (5) 7 8 0 0

GH

143

144

P.M.

P.M.

P.M.

P.M.

P.M.

RH

TAB

(0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0 0

(0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0 0

GH

145

146

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

RH

TAB

(0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0 0

(0) 0 3 0 0 6 0 6 0 0 6 0 0 1 0 0 0

GH

147

P.M.

P.M.

P.M.

148

steady gliss.

RH

TAB

0 0 3 0 0 6 0 15\ (15)\ (15)\ 0

(0)  
(0)

(0)  
(0)

(0)  
(0)

0

GH

149

P.M.

P.M. ----|

P.M. ----|

P.M.

150

RH

TAB

0 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

0 0 0 1 2 3 0 0 0 3 5 6 5 3 1 0

P.M. ----|

P.M. ----|

P.M. ----|

7 5 (7) 3 (3) 5 (5) 5 0 0

5 (5) 1 (1) 3 3 (3) 5 5 0 0

Outro

GH

151

P.M. P.M. P.M. P.M. P.M. *let ring* ----

152

RH

P.M. P.M. P.M. P.M. P.M. *let ring* ----

TAB

(0) 0 3 0 4 0 5 3 0 3 0 3 0 6 0 0 0

GH

153

P.M. ---- P.M. P.M. P.M. P.M. *let ring* ----

154

RH

P.M. ---- P.M. P.M. P.M. P.M. *let ring* ----

TAB

0 0 3 0 4 0 5 3 0 3 0 3 0 6 0 0 0

GH

155

P.M. P.M. P.M. P.M. ----

156

157

RH

P.M. P.M. P.M. P.M. ----

TAB

6 8 8 6 8 8 6 8 6 6 6 6 6 6 0 (0) (0)

Sinner, cheater, liar  
Made your living 'til the day you retired  
Stealing, taking, using, and abusing  
Now for all your sins that you are accused of  
Cruelty, greed, dishonesty, and hate  
Forever locked outside the pearly gates  
Begging, praying, pleading, and bleeding  
Won't extinguish the fire you're feeling!

They say when you die you go to Hell  
But when you're dead it's too late to tell you  
You're left to rot in your wooden cell  
Am I in Heaven, or am I in Hell?  
Am I in Heaven, or am I just in Hell?

Only death decides for sure  
Don't you know only death decides where you go?  
Can't you see what death decides for me?  
You'll never know until death decides...  
Where you go!

Pain, sadness, fear  
Is all you've ever given throughout the years  
Thievery, intimidation, and assault  
Tools of the trade until death puts a halt  
Because you're deceiving, unfeeling, and misleading  
The world is final, there's no use in appealing  
The culmination and sudden realization  
It's all real, no hallucination!

They say when you die you go to Hell  
But when you're dead it's too late to tell you  
You're left to rot on your wooden cell  
Am I in Heaven, or am I in Hell?  
Am I in Heaven, or am I just in Hell?

Only death decides for sure  
Don't you know only death decides where you go?  
Can't you see what death decides for me?  
You'll never know until death decides!

Dealer, pusher, conniver  
It's no surprise you fell paralyzed  
Felon, loser, and misuser  
You're dead broke, a washed-up boozier  
Misery, disaster, catastrophe  
Exactly how you knew the end would be  
Torture, terror, and nightmare  
Is what you'll receive when death comes in threes

They say when you die you go to Hell  
But when you're dead it's too late to tell you!  
You're left to rot in your wooden cell  
Am I Heaven, or am I in Hell?  
Am I Heaven, or am I just in Hell?

Only death decides for sure  
Don't you know only death decides where you go?  
Can't you see what death decides for me?  
You'll never know until death decides...  
WHERE YOU GO!  
WHERE YOU GO!  
WHERE YOU GO!!!

# Piranha

## Exodus

### Bonded By Blood

Lyrics by Paul Baloff

Music by Gary Holt

Transcribed by Krigen Lum and Evan Bradley

Gary Holt

Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

Rick Hunolt

Standard tuning

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = E

♩ = 190

**Intro**

**Gary Holt**

1 2 3 4

*f*

P.M.----- H P.M.----- H

**TAB**

3 3-3 4 3-3-3 3 4 5 3 3-3 4 3-3-3 3 4 5

**Rick Hunolt**

*f*

P.M.----- H P.M.----- H

**TAB**

3 3-3 4 3-3-3 3 4 5 3 3-3 4 3-3-3 3 4 5

**GH**

5 6 7

4x

P.M.----- H P.M.----- P.M.----- P.M.----- P.M.-----

**TAB**

3 3-3 4 3-3-3 3 4 5 3 3-3 6 0 0-0 1 3 3-3 6 0 0-0 1

**RH**

P.M.----- H P.M.----- P.M.----- P.M.----- P.M.-----

**TAB**

3 3-3 4 3-3-3 3 4 5 3 3-3 6 0 0-0 1 3 3-3 6 0 0-0 1

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and right hand (RH). The tempo is marked as 154 beats per minute (♩ = 154). The key signature is one sharp (F#), and the time signature is 4/4.

The score is divided into two systems, labeled 8 and 9. The guitar part (GH) is written in treble clef and includes various musical notations such as slurs, accents, and dynamic markings like *sl.* (sforzando) and *P.M.* (pizzicato). The right hand part (RH) is written in treble clef and includes a single note followed by a rest.

The guitar part (GH) is written in treble clef and includes various musical notations such as slurs, accents, and dynamic markings like *sl.* (sforzando) and *P.M.* (pizzicato). The right hand part (RH) is written in treble clef and includes a single note followed by a rest.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for three parts: Guitar (GH), Harmonica (H), and Right Hand (RH) of a piano.

- Guitar (GH):** The notation includes chords and melodic lines. It features a double bar line with a repeat sign and a measure number of 12. The guitar part includes a slide (sl.) and a triple repeat (3x) section. The guitar part includes a slide (sl.) and a triple repeat (3x) section.
- Harmonica (H):** The notation includes chords and melodic lines. It features a double bar line with a repeat sign and a measure number of 13. The harmonica part includes a slide (sl.) and a triple repeat (3x) section.
- Right Hand (RH):** The notation includes chords and melodic lines. It features a double bar line with a repeat sign and a measure number of 14. The right hand part includes a slide (sl.) and a triple repeat (3x) section.

The score is written in standard musical notation, including treble and bass staves, and includes various musical symbols such as notes, rests, and accidentals. The guitar and harmonica parts are written in treble clef, while the right hand part is written in bass clef.

## Piranha by Exodus

The image displays a musical score for guitar, divided into two systems. Each system contains a Grand Staff with a Treble Clef (RH) and a Bass Clef (GH). The RH part is written in standard notation, while the GH part includes both standard notation and a six-line guitar tablature. The score is marked with a key signature of one sharp (F#) and a 3/4 time signature. The RH part features a melodic line with slurs and accents, and a bass line with a steady eighth-note pattern. The GH part provides fret numbers for the left hand and a rhythmic pattern for the right hand. The score is divided into two measures, each containing a melodic phrase and a bass line. The first measure is marked with a '14' and the second with a '15'. The score is written in a clear, professional style with standard musical notation and guitar-specific symbols.

The image displays a musical score for guitar, organized into two systems. Each system consists of a Grand Staff (Guitar and Bass) and a TAB (Tuning and Basso) section. The music is written in 16 and 17 measures. The notation includes various guitar techniques such as slurs, accents, and fingerings. The TAB section shows fret numbers and fingerings for each measure.

**System 1 (Measures 16-17):**

- Measure 16:** The Grand Staff shows a treble clef with a half note (H) and a bass clef with a half note (H). The TAB shows a 3rd fret (3) and a 5th fret (5) with a 3rd finger (3) and a 3rd fret (3).
- Measure 17:** The Grand Staff shows a treble clef with a half note (H) and a bass clef with a half note (H). The TAB shows a 3rd fret (3) and a 5th fret (5) with a 3rd finger (3) and a 3rd fret (3).

**System 2 (Measures 18-19):**

- Measure 18:** The Grand Staff shows a treble clef with a half note (H) and a bass clef with a half note (H). The TAB shows a 3rd fret (3) and a 5th fret (5) with a 3rd finger (3) and a 3rd fret (3).
- Measure 19:** The Grand Staff shows a treble clef with a half note (H) and a bass clef with a half note (H). The TAB shows a 3rd fret (3) and a 5th fret (5) with a 3rd finger (3) and a 3rd fret (3).

## Verse

**4x**

RH

D.S. al Coda

### Chorus 1

RH



## Chorus 2



GH

26 27 28 29

P.M. . . . . 1 P.M. . . . . 1 P.M. . . . . . 1 P.M. . . . . 1 P.M. . . . . 1 P.M. . . . . . 1

TAB

3 3-3 4 0 0-0 1 3 3-3-3 3-3 5 4(4) 2(2) 6 3 3-3 4 0 0-0 3 3 3-3-3 3-3

RH

P.M. . . . . 1 P.M. . . . . 1 P.M. . . . . . 1 P.M. . . . . 1 P.M. . . . . 1 P.M. . . . . . 1

TAB

3 3-3 4 0 0-0 1 3 3-3-3 3-3 5 4(4) 2(2) 6 3 3-3 4 0 0-0 3 3 3-3-3 3-3

GH

30 31 32 33

♩ = 190

TAB

5 4 6 5 4 6 / 8 7 9 10 (10) \ 9 (9)

RH

TAB

3 2 4 3 2 4 / 6 5 7 6 (6) \ 5 (5)

Gary Solo

GH

34

P

17-15-18

15-18-15-17-15-18

15-18-15-17-15-18

35

P

17-15-18

15-18-15-17-15-18

15-18-15-17-15-18

RH

H

P.M.-----

H

P.M.-----

H

3

3

3

4

3

3

3

3

4

5

3

3

3

4

3

3

3

3

4

5

36

P

17-15-18

15-18-15-17-15-18

15-19-15-18

15-20-15-18

37

P

21-15-18

15-20-15-18

15-19-15-18

15-20-15-18

RH

H

P.M.-----

H

P.M.-----

P.M.-----

3

3

3

4

3

3

3

3

4

5

3

3

3

6

4

0

0

0

3

1

TAB

TAB

TAB

TAB

GH

38

full

full

full

P

39

3

P

P

sl.

RH

P.M. -----

H

P.M. -----

H

TAB

18

18

18

15

17

15

16

19

19

16

15

15

16

19

19

16

15

14

16

3

3

3

4

3

3

3

3

4

5

3

3

3

4

3

3

3

3

4

5

40

3

3

41

sl.

sl.

15

17

15

12

(12)

H

P.M. -----

H

P.M. -----

P.M. -----

TAB

19

16

15

16

15

17

15

17

15

12

3

3

3

4

3

3

3

3

4

5

3

3

3

6

4

0

0

0

3

1

The image displays a complex musical score for guitar, organized into three systems. Each system consists of a Grand Staff (GH) and a separate TAB (T) part.

- System 1 (Top):**
  - GH (Grand Staff):** The Treble Clef (RH) part starts with a whole note on G4 (measure 42), followed by a half note on A4 (measure 43), and a whole note on B4 (measure 44). The Bass Clef (LH) part has a whole note on E2 (measure 42), followed by a half note on F2 (measure 43), and a whole note on G2 (measure 44). The LH part includes a 'P' (piano) marking and a 'w/bar' (with bar) marking.
  - TAB (T):** The bass line starts on the 5th fret (measure 42), moves to the 5th fret with a bend (measure 43), and then to the 0th fret (measure 44). It includes a 'P' (piano) marking and a 'w/bar' (with bar) marking.
- System 2 (Middle):**
  - GH (Grand Staff):** The Treble Clef (RH) part features a series of eighth notes, including a half note on A4 (measure 45), and a whole note on B4 (measure 46). The Bass Clef (LH) part has a whole note on E2 (measure 45), followed by a half note on F2 (measure 46), and a whole note on G2 (measure 47). The LH part includes a 'P.M.' (pizzicato) marking and a 'P' (piano) marking.
  - TAB (T):** The bass line starts on the 3rd fret (measure 45), moves to the 4th fret (measure 46), and then to the 5th fret (measure 47). It includes a 'P.M.' (pizzicato) marking and a 'P' (piano) marking.
- System 3 (Bottom):**
  - GH (Grand Staff):** The Treble Clef (RH) part features a series of eighth notes, including a half note on A4 (measure 48), and a whole note on B4 (measure 49). The Bass Clef (LH) part has a whole note on E2 (measure 48), followed by a half note on F2 (measure 49), and a whole note on G2 (measure 50). The LH part includes a 'P.M.' (pizzicato) marking and a 'P' (piano) marking.
  - TAB (T):** The bass line starts on the 3rd fret (measure 48), moves to the 4th fret (measure 49), and then to the 5th fret (measure 50). It includes a 'P.M.' (pizzicato) marking and a 'P' (piano) marking.

GH

46

P P P P P P P P P P

15 10 14 10 11 10 10 10 15 10 14 10 11 10 10 10 15 10 14 10 11 10 10 10 15 10 11 10 12

RH

H H

P.M. ----- 4 H P.M. ----- 4 H

3 3 3 4 3 3 3 3 4 5 3 3 3 4 3 3 3 3 4 5

48

full 1/2 full 1/2 full 1/2 full

20 20 20 20 17

RH

H H P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

3 3 3 4 3 3 3 3 4 5 3 3 3 6 4 0 0 0 3 1

Rick Solo

GH

50

P.M.-----

51

P.M.-----

TAB

0 0 0 0 0 0 0 0 0 0 9 7 7 5 0 0 0 0 0 0 0 0 5 3 7 5

RH

P H H

P H H

TAB

12 14 15 12 15 14 17 14 16 17 19 16 19 16 16 17 16 17 16 (16) 16 16 17

GH

52

P.M.-----

53

P.M.-----

TAB

9 7 0 0 0 0 0 0 0 0 9 7 7 5 5 (5) 4 7 5 3

RH

H H

full

full

P

TAB

17 17 17 19 22 19 22 22 (22) 22 (22) 19 17 19

GH

54

P.M.-----

55

P.M.-----

TAB

0 0 0 0 0 0 0 0 0 0 9 7 7 5 0 0 0 0 0 0 0 0 5 3 7 5

RH

TAB

19 20 19 20 22 22 20 19 20 19 18 17 20 20 17 17 19 17 16 17 16 19 17 16 15 14 16 17 14 0 0

GH

56

P.M.-----

57

RH

full

full

full

TAB

9 7 0 0 0 0 0 0 0 0 9 7 5 5 (5) 4 7 5 3

14-15-15-15

14 (14) 14 14 (14) (14) 0 <5>

12

GH

58

P.M.-----

59

P.M.-----

RH

w/bar

-1

-2

$\frac{1}{2}$

-1

-2 $\frac{1}{2}$

TAB

0 0 0 0 0 0 0 0 0 0 9 7 7 5 0 0 0 0 0 0 0 0 5 3 7 5

<5> <5> 0 0 (0) 0 (0) (0)

GH

60

P.M. ----- 1

61

RH

w/bar ----- 1

w/bar ----- 1

-1/2 -2 -1 1/2 -2 1/2

full

full

TAB

9 7 0 0 0 0 0 0 0 0 9 7 7 5 5 (5) 4 7 5 3

(0) <3.2> (<3.2>) (<3.2>) (<3.2>) 22

GH

62

P.M. ----- 1

63

P.M. ----- 1

RH

w/bar

w/bar

full

full

full

full

-2 -1 1/2

full

full

TAB

0 0 0 0 0 0 0 0 0 0 9 7 7 5 5 3 7 5

(22) 22 (22) 22



GH

64

P.M.-----+

65

7

5 (5) 4 7 5 3

RH

w/bar

w/bar

P

-2

-3½

P

(22)

(22)

22 0

TAB

TAB

Instrumental

GH

66

P.M.-----+

67

P.M.-----+

68

P.M.-----+

69

P.M.-----+

RH

P.M.-----+

P.M.-----+

P.M.-----+ P.M.-----+ P.M.-----+

9 8 6 0-0-0 0-0 0 0-0-0 0-0-0 0-0-0 0-0

6 7 5 6 0-0-0 0-0 6 7 5 6 0-0-0 0-0

9 8 6 0-0-0 0-0 0 0-0-0 0-0-0 0-0-0 0-0

9 8 6 0-0-0 0-0 9 7 8 6 0-0-0 0-0 9 7 8 6 0-0-0 0-0

TAB

TAB

TAB

TAB

**Tempo:** ♩ = 154

**GH**

70 71 72 73

P.M. -----| P.M. -----|

**TAB**

8 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

6 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

**RH**

P.M. -----| P.M. -----|

**TAB**

8 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

6 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

**Tempo:** ♩ = 190

**GH**

74 75 76 77

**TAB**

5 4 6 5 4 6 / 8 7 9 10 (10) \ 9 (9)

**RH**

**TAB**

3 2 4 3 2 4 / 6 5 6 (6) \ 5 (5)

**Outro**

**GH**

78 79 80

P.M. -----| H P.M. -----| H P.M. -----| H

**TAB**

3 3 3 4 3 3 3 3 4 5 3 3 3 4 3 3 3 3 4 5 3 3 3 4 3 3 3 3 4 5

**RH**

P.M. -----| H P.M. -----| H P.M. -----| H

**TAB**

3 3 3 4 3 3 3 3 4 5 3 3 3 4 3 3 3 3 4 5 3 3 3 4 3 3 3 3 4 5

**4x**

81
82
83

**GH**

P.M.-----1      P.M.-----1      P.M.-----1      P.M.-----1

**TAB**

3 3 3 6 0 0 0 3 3 3 3 6 0 0 0 3 5

4 1 4 1 4 1 3 3 4 3 3 3 3 3 3 3 3

**RH**

P.M.-----1      P.M.-----1      P.M.-----1      P.M.-----1

**TAB**

3 3 3 6 0 0 0 3 3 3 3 6 0 0 0 3 5

4 1 4 1 4 1 3 3 4 3 3 3 3 3 3 3 3

Slicing jaws, a way of life  
Brought up to waste mankind  
Loki's pets his little children  
Deadly every time  
Trapped in swamps by gates of Hell  
Don't ever let them out  
For if you do and they escape  
You'll fight a bloody bout

Piranha kill in a pack, you'll run  
Piranha start to attack, you're done  
If you think you can beat, deadly school  
If you think you can live, you're a fool

Gates of Hell are old and cracked  
They tumble and they fall  
Out rush, a bloody wall of death  
To kill anything at all  
Their sole mission is to kill  
Strip your bones and flesh  
Rip out your eyes, tear off your face  
An agonizing death

Piranha kill in a pack, you'll run  
Piranha start to attack, you're done  
If you think you can beat, deadly school  
If you think you can live, you're a fool

# Salt the Wound

## Exodus

### Blood in Blood Out

Music & Lyrics by Gary Holt

Transcribed by Kragen Lum and Evan Bradley

Gary Holt

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Lee Altus

Tune down 1 step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

♩ = 210

#### Intro

Gary Holt

Lee Altus

4 5 H 6 7 H H

P.M. ----+ P.M. P.M. -----+ P.M. P.M. H P.M. ----+ P.M. P.M. -----+ H H

GH

7 0 0 0 7 0 7 0 0 0 7 0 7 0 5 6 7 0 0 0 7 0 7 0 0 0 0 6 7 6 7 8

LA

2 0

# Salt the Wound by Exodus

GH

8 9 10 11

P.M. ----- P.M. P.M. ----- P.M. P.M. H P.M. ----- P.M. P.M. ----- H H

LA

TAB

7 0 0 0 7 0 0 0 0 0 7 0 0 5 6 7 0 0 0 7 0 7 0 0 0 0 4 5 4 5 6

16\

§

1. 12 13 14 15

P.M. ----- P.M. P.M. ----- P.M. P.M. H P.M. ----- P.M. P.M. ----- H H

LA

TAB

7 0 0 0 7 0 7 0 0 0 7 0 7 0 5 6 7 0 0 0 7 0 7 0 0 0 0 6 7 6 7 8

16\

2. 16 17

P.M. ----- P.M. -----

LA

TAB

0 0 0 0 0 2 0 2 0 14\

14\

## Verse



GH

18 19 20

P.M. ----- P.M. P.M. ----- P.M. P.M. H P.M. ----- P.M. P.M.

LA

P.M. ----- P.M. P.M. ----- P.M. P.M. H P.M. ----- P.M. P.M.

TAB

7 0 0 0 7 0 7 0 0 0 7 0 5 6 7 0 0 0 7 0 7 0

1. 3. 2. 4.

GH

21 22 23

P.M. -- H H P.M. -- H H P.M. -- H P.M. H

LA

P.M. -- H H P.M. -- H H P.M. -- H P.M. H

TAB

0 0 0 6 7 6 7 8 0 0 0 4 5 4 5 6 0 0 0 4 5 4 5 6 0 0 0 4 5 4 5 6

## Chorus

GH

24 25 26 27

H H H H

P.M. H P.M. H

LA

TAB

0 2 (2) 0 4 5 4 5 6 0 5 (5) 0 4 5 4 5 6

Da Double Coda

Da Coda

D.S. al Coda

GH

28 29 30 31

H H H H

P.M. H P.M. -- sl. P.M. -----

LA

TAB

0 2 (2) 0 4 5 4 5 6 0 5 5 5 7 8 6 6 6 6 6 6 6 6



## Bridge



GH

32 *sl.* *H P* 33 *3* 34 *sl.*

*sl.* P.M. P.M. --+ P.M. *H P* *sl.* P.M. P.M. --+ P.M.

LA

35 *H P* 36 *sl.* 37 *H P*

*H P* *sl.* P.M. P.M. --+ P.M. *H P*

LA

*H P* *sl.* P.M. P.M. --+ P.M. *H P*

TAB

1-2 2 3 2 2 4 2 2-3 2 4 2 4 3 2 0 1-2 2 3 2 2 4 2 2-3 2 4 2 4 3 2 0

TAB

2 3 2 4 3 2 0 3 1-2 2 3 2 2 4 2 2-3 2 4 2 4 3 2 0

TAB

2 3 2 4 3 2 0 3 1-2 2 3 2 2 4 2 2-3 2 4 2 4 3 2 0

# Salt the Wound by Exodus

GH

38 *sl.* 39 *P* **4x**

*sl.* **P.M.** **P.M.** **P.M.** **P.M.** **P.M.** **P**

LA

*sl.* **P.M.** **P.M.** **P.M.** **P.M.** **P.M.** **P**

TAB

1 2 2 2 3 2 0 2 2 2 2 3 2 2 0

GH

40 41 42 43

LA

TAB

(2) (0) (2) (0) (2) (0) (2) (0) 3 1

## Kirk Hammett Solo

GH

44 *sl.* 45 *sl.*

*sl.* P.M. P.M. P.M. P.M. P.M. P.M.

1 2 2 3 2 2 2 0 1 2 2 3 2 2 2 0

w/ wah  
*8va*

1½ ¼ 1½ full 1½ 1½ 1½ 1½

LA

15 (15) 15 (15) (15) (15) (15) 12 15 (15) 15 (15) 15 (15) 15

TAB

GH

46 *sl.* 47 P

*sl.* P.M. P.M. P.M. P.M. P.M. P

1 2 2 2 2 3 2 0 2 2 2 2 3 2 0

*8va* grad. release *8va*

full 2

LA

PH (15) (15) 12 14 12 15 full 15 (15) 2 (15) 12 15

TAB

## Salt the Wound by Exodus

GH

52 *sl.* *sl.* 53 *sl.*

*sl.* P.M. P.M. ----- 1 *sl.* P.M. P.M. ----- 1

TAB

1 2 2 3 2 2 2 0 1 2 2 3 2 2 2 0

LA

P P P P P P

TAB

13 12 14 13 14 12 13 12 14 13 14 12 13 12 14 12 12 13 12 15 15 13 12

GH

54 *sl.* 55 P

*sl.* P.M. P.M. P.M. P.M. ----- 1 P.M. P

TAB

1 2 2 2 2 3 2 0 2 2 2 2 3 2 2 0

LA

P full P H P P

TAB

13 12 14 13 14 12 12 14 14 (14) 12 14 12 14 12 14 12 (12) (12) 0 0

## Salt the Wound by Exodus

The musical score for "The Wind" by John Williams is presented in two systems. The first system covers measures 56 and 57. The second system covers measures 58 and 59. Each system includes a Grand Horn (GH) staff, a Low Alto (LA) staff, and a TAB staff. The GH staff uses a treble clef and includes slurs, accents, and dynamic markings. The LA staff uses a treble clef and includes slurs, accents, and dynamic markings. The TAB staff uses a single line with fret numbers and includes a capo position of 8va.

**System 1 (Measures 56-57):**

- GH Staff:** Measure 56 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 57 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4.
- LA Staff:** Measure 56 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 57 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4.
- TAB Staff:** Measure 56: 1 2 3 2 2 2 0. Measure 57: 1 2 3 2 2 2 0.

**System 2 (Measures 58-59):**

- GH Staff:** Measure 58 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 59 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4.
- LA Staff:** Measure 58 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 59 starts with a slur and an accent, followed by a half note G4, a quarter note A4, and a quarter note B4.
- TAB Staff:** Measure 58: 15 12 13 12 13 12 17 14 15 14. Measure 59: 19 15 17 15 17 15 21 17 19 17.

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff, labeled "GH" (Guitar), contains a treble clef and a key signature of one sharp (F#). The bottom staff, labeled "LA" (Bass), contains a bass clef and a key signature of one sharp (F#). The score is divided into two systems, each with a measure number (58 and 59) at the beginning. The first system (measures 58-59) features a melodic line in the GH staff and a corresponding bass line in the LA staff. The second system (measures 60-61) continues the melodic line in the GH staff and the bass line in the LA staff. The score includes various musical notations such as slurs, ties, and dynamic markings (p, P.M., P). The LA staff includes a 15-measure rest (15ma) in the second system. The score is written for a guitar and bass ensemble, with the guitar part in the treble clef and the bass part in the bass clef.

## Salt the Wound by Exodus

## Gary Solo

w/ wah

\*Note on high E string is last note of Kirk's solo.

wah off

**LA**

**Guitar:** Treble clef, key signature of one sharp (F#). The first measure contains a 15th fret slide (15ma) and a forte (f) dynamic. The second measure contains a 15th fret slide (15ma) and a forte (f) dynamic.

**Bass:** Bass clef, key signature of one sharp (F#). The first measure contains a 15th fret slide (15ma) and a forte (f) dynamic. The second measure contains a 15th fret slide (15ma) and a forte (f) dynamic.

## Salt the Wound by Exodus

The image shows a musical score for guitar and lap steel guitar. It consists of three systems of staves. The first system is for the guitar (GH), the second for the lap steel guitar (LA), and the third for the guitar (TAB). The guitar part (GH) is written in treble clef and includes a key signature of one flat (B-flat) and a time signature of 7/8. The lap steel guitar part (LA) is written in treble clef and includes a key signature of one sharp (F#) and a time signature of 7/8. The guitar part (TAB) is written in a standard guitar notation with fret numbers and a key signature of one sharp (F#) and a time signature of 7/8. The score includes various musical notations such as notes, rests, and dynamic markings like *sl.* and *P.M.*.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three staves, each with a corresponding tablature (TAB) below it. The first staff is for the guitar (GH), the second for the harmonica (H), and the third for the lead vocal (LA). The guitar part includes a key signature of one flat (B-flat) and a time signature of 4/4. The harmonica part is in the key of B-flat major. The lead vocal part is in the key of B-flat major and includes lyrics. The score is divided into two systems, with measures 66 and 67 marked at the beginning of the first system. The guitar part features a complex rhythm with triplets and a key signature change. The harmonica part provides a harmonic accompaniment. The lead vocal part includes the lyrics "Hello, hello, good-bye, good-bye, silence, silence, silence, silence." and "Hello, hello, good-bye, good-bye, silence, silence, silence, silence." The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

GH

68 69

P

TAB

12 14 12 11 12 11 12 11

12 11 14 12 11 14 12 14

LA

*sl.* *sl.* *sl.* *sl.*

P.M. P.M. P.M. P.M.

TAB

2 4 4 5 4 4 4 4

2 4 4 5 4 4 4 4



GH

70 *P* *H H H* *H* *H H P P* 71

*P* *H H H* *H* *H H P P*

LA

*sl.* *sl.* **P.M.** **P.M.** **P.M.** **P.M.** **P.M.**

TAB

7 6 9 6 7 9 7 8 9 7 8 10 8 7 9 7 9

GH

72 *P* *P* *P* *P* 73 *P* *P* *P* *P*

*P* *P* *P* *P* *P* *P* *P* *P*

LA

*sl.* *sl.* **P.M.** **P.M.** **P.M.** **P.M.**

TAB

11 9 12 9 11 9 12 9 11 9 12 9 11 12 9 11 9 12 9 11 9 12 9 11 9 12 9 11

GH

74 *P* *P* *P* *P* 75 *H P* *full*

*P* *P* *P* *P* *H P* *full*

LA

*sl.* *sl.* **P.M.** **P.M.** **P.M.** **P.M.** **P.M.**

TAB

12 9 11 9 12 9 11 9 12 9 11 9 12 9 11 9 12 9 12 (12) 6 7 5

## Instrumental

wah off

GH

76 *sl.* *P.M.* *P.M. ----* *P.M.* *H* *P*

77 *H* *P*

LA

76 *sl.* *P.M.* *P.M. ----* *P.M.* *H* *P*

77 *H* *P*

TAB

1 6 6 7 6 6 8 6 8 9 8 10 8 10 9 8 10

6 7 6 8 6 6 8 7 6 8

1-3

GH

78 *H* *P.M.* *P.M. -----* *H* *H* *P.M.* *P.M. -----*

79 *H* *H* *P.M.* *P.M. -----*

LA

78 *H* *P.M.* *P.M. -----* *H* *H* *P.M.* *P.M. -----*

79 *H* *H* *P.M.* *P.M. -----*

TAB

0 2 3 1 3 2 1 0 0 2 3 3 1 3 2 1 0

0 2 3 3 1 3 2 1 0

4.

GH

80 H 81 H 82 H 83 H

H P.M. P.M.-----+ H P.M. P.M.-----+ H P.M. P.M.-----+ H P.M. P.M.-----+

TAB

0 2 3 1 3 2 1 0 0 3 4 2 4 3 2 0 0 4 5 3 5 4 3 0 0 5 6 4 6 5 4 0

LA

H H H H

H P.M. P.M.-----+ H P.M. P.M.-----+ H P.M. P.M.-----+ H P.M. P.M.-----+

TAB

0 2 3 1 3 2 1 0 0 3 4 2 4 3 2 0 0 4 5 3 5 4 3 0 0 5 6 4 6 5 4 0

GH

84 85 86

TAB

5 7 6 5 6 8 7 6 7 9 8 7 8 10 9 8 7 10 9 8 7 5 8 7 5 7 10 9 7 5 5

LA

TAB

7 9 8 7 8 10 9 8 9 11 10 9 10 12 11 10 7 10 9 7 5 8 8 7 5 5

D.S.S. al Double Coda

GH

87 88 89

TAB

8 6 6 7 5 3 7 5 6 7 5 6 2 3 1

LA

TAB

8 6 6 7 5 3 7 5 6 7 5 6 2 3 1

## Outro



1.3.

The image displays a musical score for two tracks, GH and LA, spanning measures 90 to 93. Each track is represented by a standard musical staff and a corresponding guitar tablature (TAB) staff.

- GH Track:**
  - Measure 90:** Treble clef, key signature of one flat (Bb). The staff contains a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-

2.

4.

The image displays a musical score for guitar, organized into two systems: GH (Guitar High) and LA (Guitar Low). Each system consists of a treble staff, a bass staff, and a guitar tablature staff. The score covers measures 94 through 96.

**System GH:**

- Measure 94:** Treble staff shows a descending eighth-note scale (G4, F#4, E4, D4, C4). Bass staff shows a descending eighth-note scale (G2, F#2, E2, D2, C2). Tablature shows fret numbers 7, 0, 0, 0, 7, 0, 7, 0.
- Measure 95:** Treble staff shows a descending eighth-note scale (G4, F#4, E4, D4, C4). Bass staff shows a descending eighth-note scale (G2, F#2, E2, D2, C2). Tablature shows fret numbers 0, 0, 0, 0, 4, 5, 4, 5, 6.
- Measure 96:** Treble staff shows a descending eighth-note scale (G4, F#4, E4, D4, C4). Bass staff shows a descending eighth-note scale (G2, F#2, E2, D2, C2). Tablature shows fret numbers 0, 0, 0, 0, 2, 0, 2, 0.

**System LA:**

- Measure 94:** Treble staff shows a descending eighth-note scale (G4, F#4, E4, D4, C4). Bass staff shows a descending eighth-note scale (G2, F#2, E2, D2, C2). Tablature shows fret numbers 7, 0, 0, 0, 7, 0, 7, 0.
- Measure 95:** Treble staff shows a descending eighth-note scale (G4, F#4, E4, D4, C4). Bass staff shows a descending eighth-note scale (G2, F#2, E2, D2, C2). Tablature shows fret numbers 0, 0, 0, 0, 4, 5, 4, 5, 6.
- Measure 96:** Treble staff shows a descending eighth-note scale (G4, F#4, E4, D4, C4). Bass staff shows a descending eighth-note scale (G2, F#2, E2, D2, C2). Tablature shows fret numbers 0, 0, 0, 0, 2, 0, 2, 0.

The score includes various musical notations such as notes, rests, and fingerings. The tablature staff provides fret numbers for each note. The GH system is marked with a 'GH' label on the left, and the LA system is marked with a 'LA' label on the left.

When I take your flesh and lacerate you  
Exposing all your hate  
There's nothing left but lies to throw away  
Eviscerate you  
Reduce you to your fate  
Deleted and erased all your decay

When I think of all the Hell  
You tried to put me through  
It can't compare to what's already done  
It's time to say farewell  
And leave you black and blue  
When I rip you open all I'll do  
Is salt the wound

The bane of my existence cancerous  
A tumor on my soul  
Unnecessary wart upon my skin  
Full of puss  
You're a Judas and a troll  
Lance the boil rooted deep within

When I think of all the Hell  
You tried to put me through  
It can't compare to what's already done  
It's time to say farewell  
And leave you black and blue  
When I rip you open all I'll do  
Is salt the wound

Rest assured when I pollute you  
Your disease I will correct  
My contagion, only now I know the source  
I uproot you  
Lance the boil disinfect  
Pestilence of ruin's run its course

When I think of all the Hell  
You tried to put me through  
It can't compare to what's already done  
It's time to say farewell  
And leave you black and blue  
When I rip you open all I'll do  
Is salt the wound

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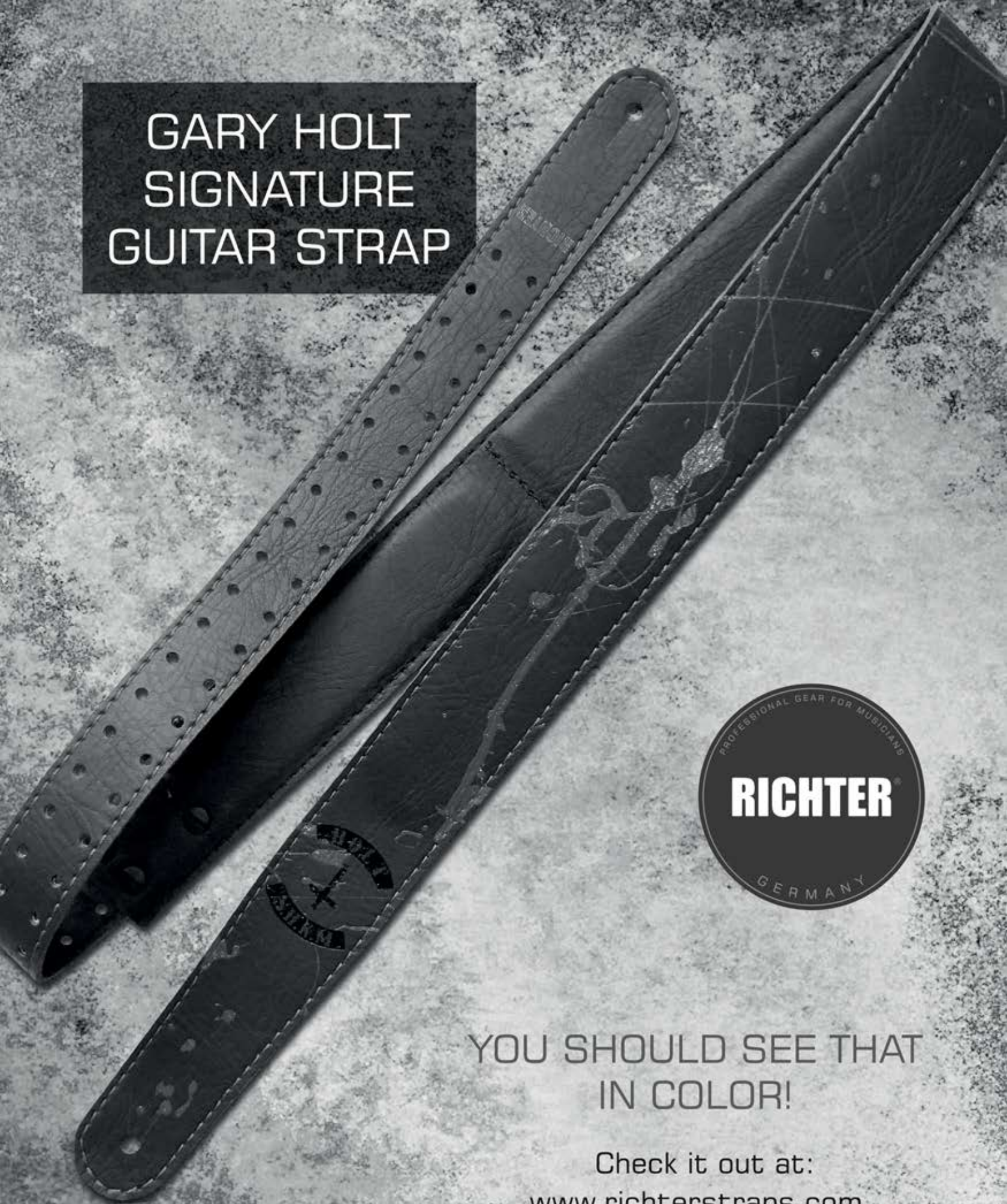
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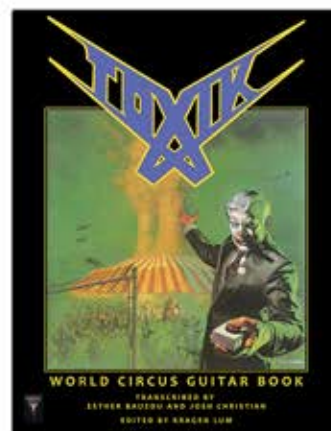
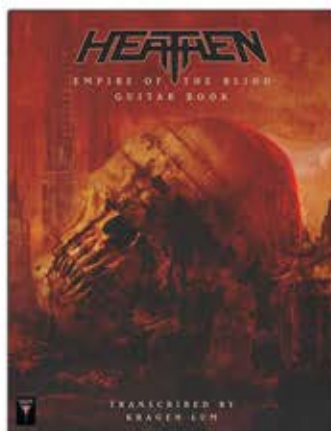
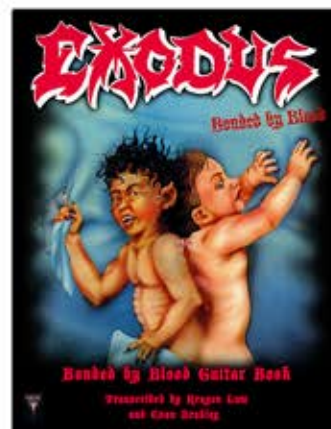
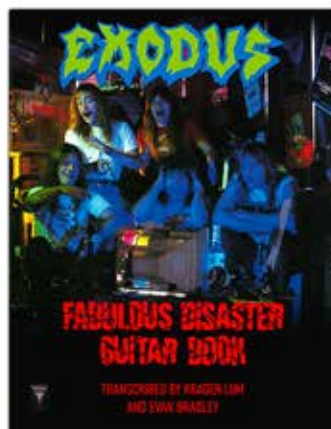
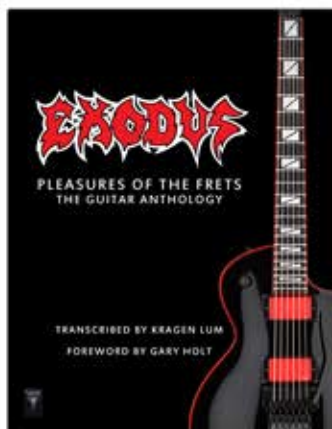


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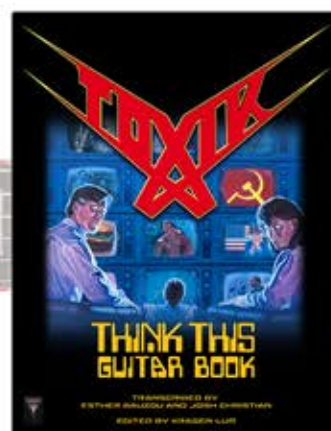
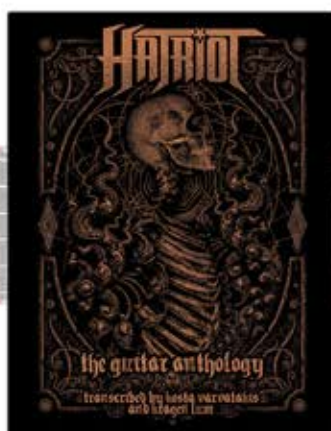
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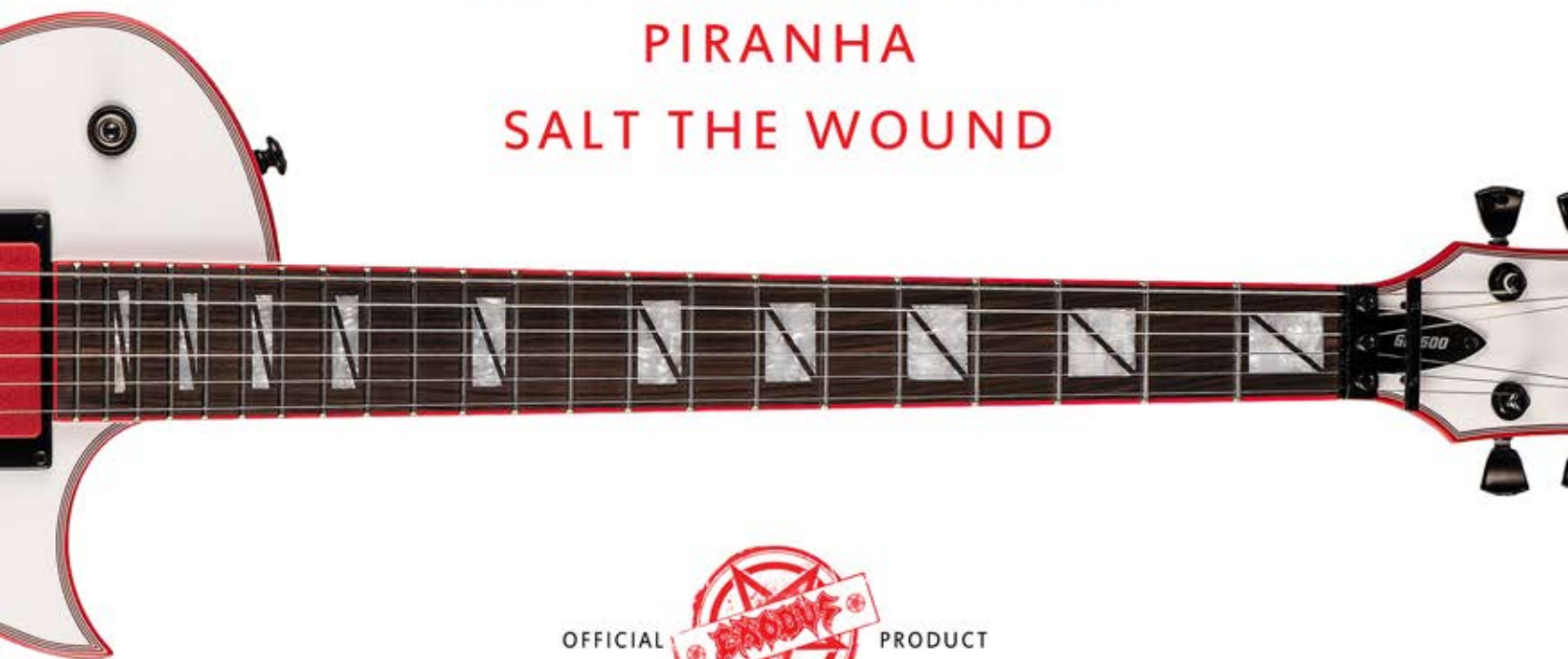
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AND THEN THERE WERE NONE  
BRAIN DEAD  
DEATHAMPHETAMINE  
DERANGED  
FUNERAL HYMN  
GOOD DAY TO DIE  
IMPACT IS IMMINENT  
IMPALER  
THE LAST ACT OF DEFIANCE  
ONLY DEATH DECIDES  
PIRANHA  
SALT THE WOUND



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LOS ANGELES

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